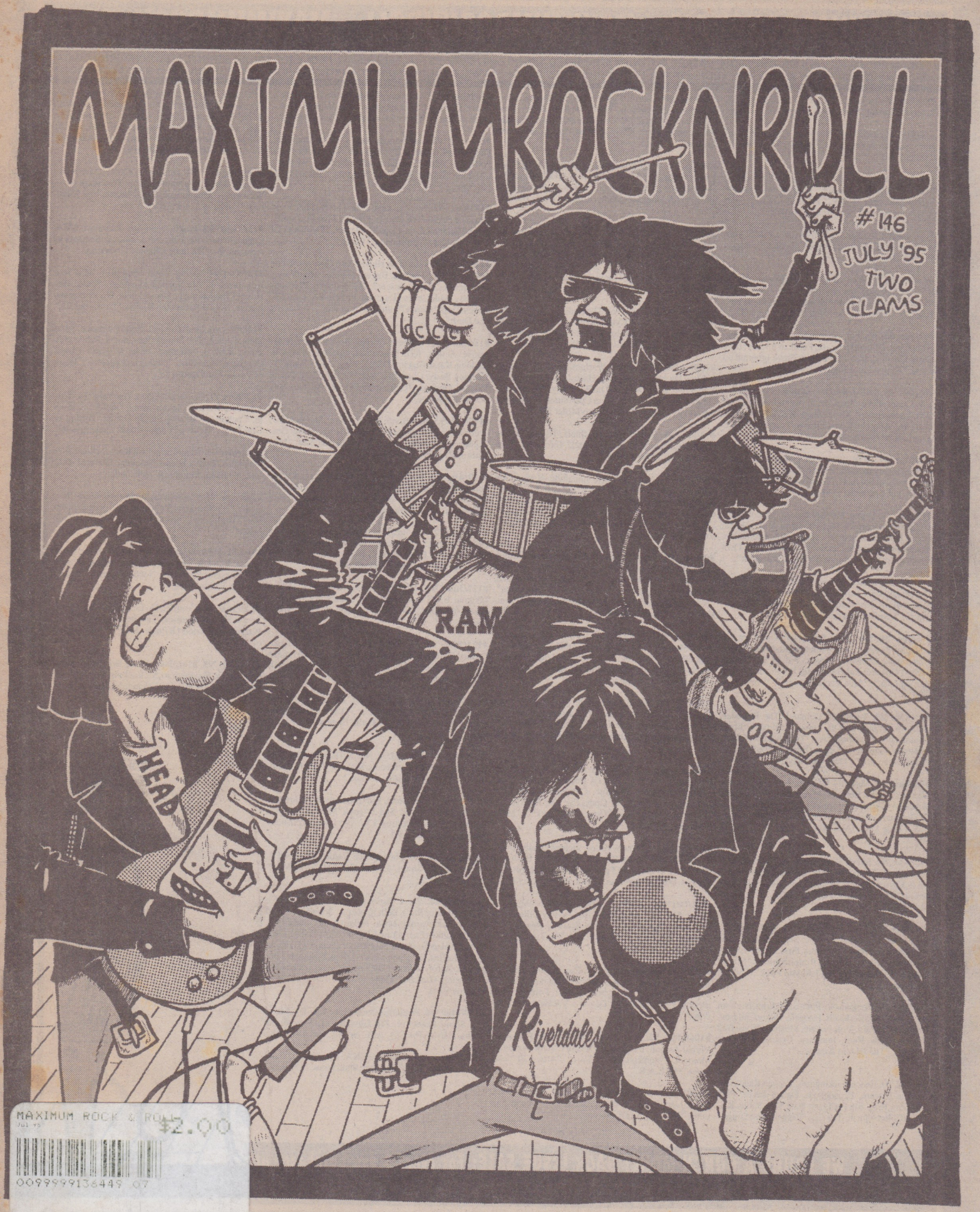

MAXIMUM ROCK & ROLL
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#51/Aug '87. Isocracy, Nick Toczek, Stikky, SD1, Ruido De Rabia, "Ideological Fanaticism".

#56/Jan '88. Beatnigs, Neurosis, Civilised Society?, Hunger Artist, SANE/Freeze, "Zine editors don't get laid".

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in Northern Ireland".

#61/Jun '88. Women's issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Underground Club, Ruth Schwartz, "Nicaragua with Jane", Sexism discussion with Positive Force DC.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, GnaGna, Boo Hiss Pffhitt, Steve Ignorant on Crass, "Native Land Rights".

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention, Fear Of God, Spongetunnel, Oncle Slam, KBO, Really Fast Records, "Anarchy Conference in Toronto", "NYC Riots", "End Of The World As We Know It".

#70/Mar '89. DOA, Spermbirds, Agent 86, Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide", "Eugene Gardens In E Germany", political artist D Minkler.

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, Dread, Orgon Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany", "Book Your Own Fucking Tour", "Nightline TV Discrimination".

#74/Jul '89. Dissent, Moral Cruz, Neutral Nation, The Magnificent Brotherhood, Bolt Thrower, Desperate Minds, Kronstadt Club, TV Smith, "Mozambique", "People's Power: Two Decades".

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#77/ Oct '89. Target Of Demand, The Brigades, Uniform Choice, SVOE, Harsh Reality, Celibate Commandos, Factsheet Five, "El Salvador", "Ska", "Slammy Fang on the Lam", "Ben's Tattoo", "Anarchist Conference", "Deep Ecology".

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#84/May '90. Cringer, No Use For A Name, D.I., Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification", "Homelessness In America", "Old Aussie Punk", Turkish scene report.

#85/Jun '90. Nomeansno, Fuel, Sink, Filth, Norman Bates & the Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA in America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eve Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama And Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Doe Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk", "Redwood Summer".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scruffy Tearaways, Dead Steelmill, "Subway Arts", "Racism", "US Aims in Sending Troops to Saudi Arabia", "Old Italian Punk".

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Mark Of Cain, Silverfish, Voodoo Glow Skulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Jawbox, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls", John Brown Anti Klan Committee", "Japanese Racism In America", "Marlboro/Miller Boycott".

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, EyeHateGod, "Skintonic Zine", "World War 3 Illustrated", "War Resistance", "New World Order", "Jeff Patterson", "War Censorship".

#95/Apr '91. Pegboy, Bored, FOD, Mindrot, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, 9-Iron, Ghoul Squad, Humorgod, "Peaceville", "Mykel Board Gets Axed", "Arab Lands and the US/Iraq Situation", "Noam Chomsky"< "War Resistance News".

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records, Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band, Vic Vacume.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. Lunachicks, The Dread, Specula, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone & Blacklist Mailorder", "Report From Moscow Barricades", "The Trouble With Revolutions".

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution", "Piercing And Tattooing".

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "scenes From The Drug War", "Avoiding The Draft".

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#144/May '95. Meatmen, US Bombs, Jayne County, The Stitches, The Loudmouths, Fighting Cause, Piss Shavers, Screamer, Nekhet Naatza, Price Of Silence, Failure Face.

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

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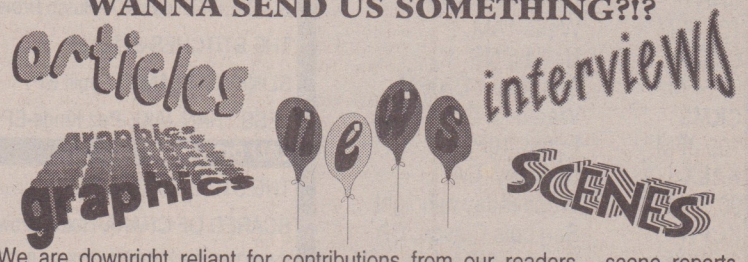

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

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Radley Hirsch
Carolyn Keddy
Michelle Shipley
Last Will
Paula Hirsch
Kenny Kaos
Alisa Schulman
Jon Von

CHRY	North York, ON
105.5FM	Weds 1AM
CKDU	Halifax, NS
97.5FM	Saturday 11:30PM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDIC	Grinnell, IA
Call Station	Tues 9PM
KDVS	Davis, CA
90.3FM	Friday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KWVA	Eugene, OR
88.1FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCSB	Cleveland, OH
89.3FM	Mon 5PM Tues 1AM
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKNH	Keene, NH
91.3FM	Wednesday 8:30PM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WXAC	Reading, PA
call station	
Free Radio	Berkeley, CA
104.1FM	Monday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

SOCIAL UNREST-CDs/STITCHES-8x12"-LP	FUNERAL ORATION-LP/BORN AGAINST-LP
DAWNBREED/MINE-split EP/RORSCHACH-CD	FITZ OF DEPRESSION-EP/INQUISITION-EP
DEFIANCE-EP/US BOMBS-LP	CAPITALIST CASUALTIES/ULCER-split EP
V/A-Endless Struggle-LP/LIME CELL-EP	SPAZZ/RUPTURE-split EP/Error-#102-zine
Gogglebox-#4-zine/Second Guess-#12-zine	BATTERY/IGNITE-split EP/MIOZAN-LP

PAUL CURRAN

STRAWMAN-The Lottery-LP	SHEEPHEAD=live/UNDERHAND-Desire-EP
SCARED OF CHAKA-Hutch Brown Sayngwich-LP	SLANT 6-Inzombia-LP/WORMHOLE-EP
THE STITCHES-8x12"-LP	SHOWCASE SHOWDOWN-President's Heads-EP
SLINKY/M BLANKET-split EP	SOCIAL UNREST-The Complete Recordings Vol 1-CD
LESS THAN JAKE-Pez Kings-EP	THE KAISERS-Beat Sessions No. 1-EP

LALI DONOVAN

THE STITCHES-8x12"-LP	RORSCHACH-Autopsy-CD
SCARED OF CHAKA-Hutch Brown Sayngwich-LP	STEVE MCQUEENS-Joyride-EP
CAPITALIST CASUALTIES/ULCER-split EP	THE NAUGHTY MONKEY-Pill Mama-45
88 FINGERS LOUIE-Totin' 40's...-10"	GNOSIS-Division-EP
STRAWMAN-The Lottery-LP	SOCIAL UNREST-Complete Recordings Vol 1-CD

KARIN GEMBUS

RYE COALITION-Teen-Age Dance Session-EP	STRAWMAN-The Lottery-LP
BORN AGAINST-Rebel Sound Of Shit & Failure-LP	WORD SALAD/SCARED OF CHAKA-split EP
J CHURCH/NAILS OF HAWAIIAN-split EP	GROUT-What's Given Back?-EP
STEVE MCQUEENS-Joyride-EP	VELVET PELVIS-Anything-EP
CUL DE SAC-Do Not Be Proud...EP	FITZ OF DEPRESSION-Young And Free-EP

CHRIS HARVEY & DR. DANTE

THE KAISERS-Beat It Up-LP	THE VULCANEERS-Bama Lama Lu-EP
TEENGENERATE-Out Of Sight-45	REGISTRATORS-I Call Your Name-EP
THE BUDGETICS-You 'n Me-EP	THE INVALIDS-Wiseguys-EP
THE KAISERS-Beat Sessions No.1-EP	ROCKET FROM THE CRYPT-Music Machine-5"
DIEE SOC'S-Ready Steady Soc's-EP	THE WOGGLES-Hang Loose-EP

CAROLYN KEDDY

MONARCHS-Heads Up-EP & live	YUM YUM TREE-Trendy-CD/PIPE-CD
BUDGETICS-You And Me-EP	REGISTRATORS-I Call Your Name-EP
THE STITCHES-8x12"-LP	THE KAISERS-LP & EP/KINA-CD
TEENGENERATE-Out Of Sight-45	US BOMBS-Put Strength-LP
ANAL BABIES/BRAINBOMBS-split EP	CHEESEBURGER-Cool Tomato-CD

RAY LUJAN

GIGANTORS-It's Gigantic-CD	US BOMBS-LP/UNDERHAND-Desire-EP
RED LONDON-Last Orders-LP	QUEERS-Move Back Home-LP
SCARED OF CHAKA-Hutch Brown Sayngwich-LP	TRUSTY-Good Bye Dr Fate-LP
J CHURCH/WAT TYLER-split EP	BROWN LOBSTER TANK-Static-EP
POMERANIANS-Secret Nachos-EP	DR BOB'S NIGHTMARE-EP

TIMOJHEN MARK

BORN AGAINST-Rebel Sound Of Shit-LP	CAPITALIST CASUALTIES/ULCER-split EP
DAWNBREED/MINE-split EP	KAAOS-Total Chaos-CD/RINGWORM-CD
RORSCHACH-Autopsy-CD	SCARED OF CHAKA-LP & split EP
SPAZZ/RUPTURE-split EP/SUGAR SHACK-CD	V/A-Endless Struggle-2xLP
V/A-We Will Fight In The Streets-EP	Underdog-zine/Heavy Rotation-zine/Whimpy-zine

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

BORN AGAINST-The Rebel Sound Of Shit-LP	VELVET PELVIS-Righty Tighty-EP
COWSLINGER-Truck Driving-10"	ANTISEEN/SEDUCER-split EP
DAWNBREED/MINE-split EP	LESS THAN JAKE-Pez Kings-EP
DESPAIR-One Thousand Cries-EP	GNOSIS-Disunion-EP
SPAZZ/RUPTURE-split EP	Glad to be home with my dog!

NEIL NORDSTROM

GNOSIS-Disunion-EP	CAPITALIST CASUALTIES/ULCER-split EP
V/A-Ancient Future-EP/MIOZAN-LP	WISE MINOV-Home/Way-45
DESPAIR-One Thousand Cries-EP	DAWNBREED/MINE-split EP
KIROUS-EP/ROVSVETT-CD	POWER OF IDEA-Yellow Thrash-CD
S.O.B.-Peel Session-EP	SPAZZ/RUPTURE-split EP

JEFF RANDOM

THE STITCHES-8x12"-LP	CONSUMERS-All My Friends Are Dead-LP
REGISTRATORS-I Call Your Name-EP	HENTCHMEN-Ypsilanti's Newest Hitmakers-EP
ROCKET FROM THE CRYPT-Music Machine-5"	HUNS-Live At The Palladium 1979-LP
TEENGENERATE-Out Of Sight-45	SPENT IDOLS-No Broken Promises-EP
MAD 3-Invader-45	VULCANEERS-Bama Lama Lulu-EP

BRUCE ROEHRS

SWINGIN' UTTERS/SNAP-HER-live	THE STITCHES-8x12"-LP/OPPRESSED LOGIC-live
ANTISEEN/SEDUCER-split EP	DISCOCKS-Voice Of Youth-EP/QUEERS-Move-LP
LIME CELL-Just Plain Pissed-EP	V/A-Safe Rock & roll Sucks-EP
REGISTRATORS-I Call Your Name-EP	TEENGENERATE-Out Of Sight-45
STEVE MCQUEENS-Joyride-EP	V/A-Punk Will Never Die!-LP

KEN SANDERSON

BORN AGAINST-Rebel Sound Of Shit-LP	CAPITALIST CASUALTIES/ULCER-split EP
KAAOS-Total Chaos-CD/KOHU-63-CD	KULLEET KUKAT-Kansanmurha-CD
SATAN'S PILGRIMS-LP/RORSCHACH-CD	SPAZZ/RUPTURE-split EP/GNOSIS-EP
STRAWMAN-The Lottery-LP/TEENGENERATE-EP	CUMBRAGE/DISMACHINE-split EP/MAD 3-EP
V/A-Safe Rock N Roll sucks-EP/DISCOCKS-EP	SCARED OF CHAKA/WORD SALAD-split EP

LANCE HANN & MISSY LAVALLEE

LESS THAN JAKE-Pez Kings-EP	STRAWMAN-The Lottery-LP
FRUMPIES-Tommy Slick-EP	ROCKET FROM THE CRYPT-Music Machine-5"
CONSUMERS-All My Friends Are Dead-LP	PIPE-CD
DELTA '72-EP	DANCING FRENCH LIBERALS OF '48-LP
UNDERHAND-Desire-EP	RORSCHACH-CD

TIM YOHANNAN

DISCOCKS-Voice Of Youth-EP	MIOZAN-Big Stick Policy-LP
JAIME PIÑA-Astro Boy/Astro Girl-EP	REGISTRATORS-I Call Your Name-EP
RIVERDALES-Back To You-45	SCARED OF CHAKA-Hutch Brown Sayngwich-LP
SPENT IDOLS-No Broken Promises-EP	STEVE MCQUEENS-Joyride-EP
THE STITCHES-8x12"-LP/TEENGENERATE-45	V/A-Punk Will Never Die!-LP

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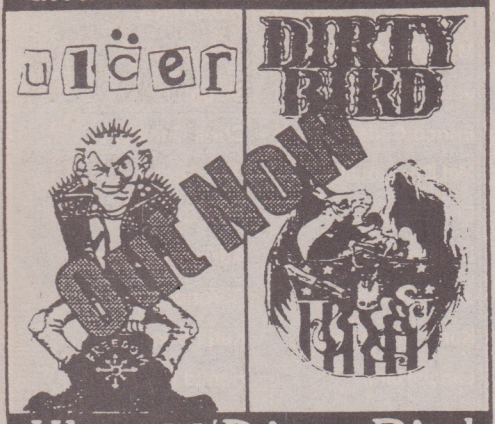

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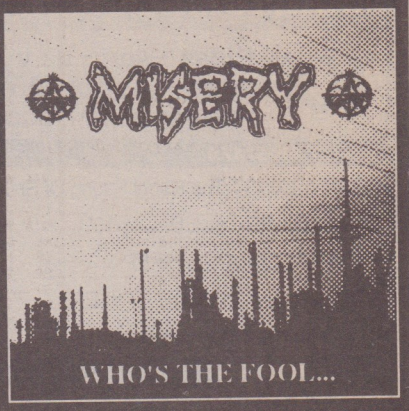

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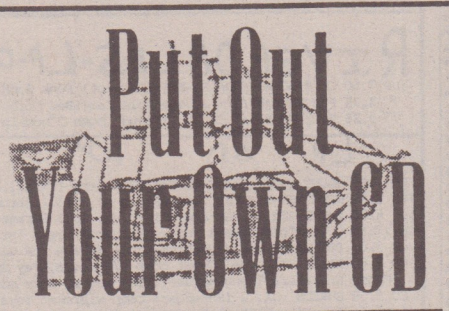

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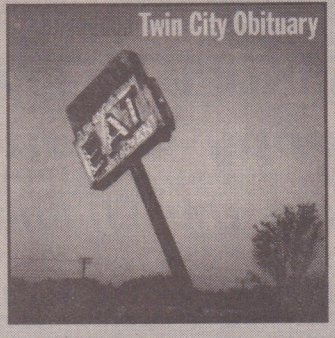

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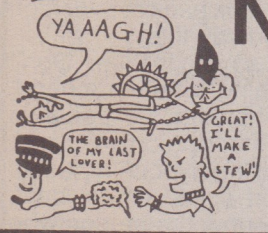

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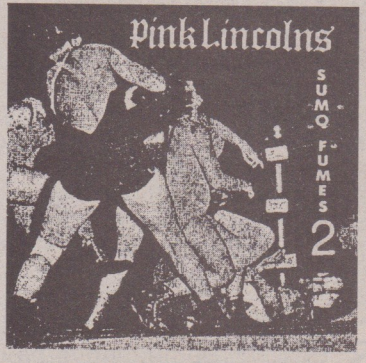

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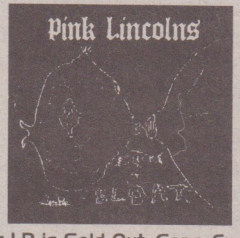

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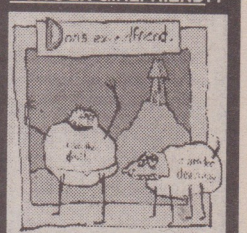

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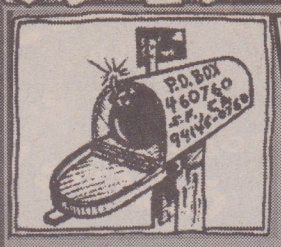
Letters



Dear Maximum Rock and Rollers,

Hi Everyone. I hope all is well, I just thought I'd drop a line and warn everyone about something.that happened to me.

To set the record "straight" (not to offend any of my queer brothers by using the word straight), I am the founding member of the Chopped Off Penis collective, based in Mansfield Village, NJ. Yes it is true, most of us are straight white males (myself included-I wish I could help it, but I was born this way), but we full support the wimmin's revolution, in all aspects. We call for the immediate boycott of all televised sports, such as hockey, football, baseball, golf, anything focused on 'male superiority'. Tennis can stay, since a lot of wimmin are showcased. We fully support any other initiative within the wimmins movement . Mainly what I am trying to say here is that what happened to me should have happened to a less sensitive male. Not to one who is fighting on behalf of the very wimmin that would wind up assaulting him.

Well, here it is, forgive me for beating around the "bush" (not to offend our more hirsute sisters by using the word bush). I was recently in San Francisco on vacation with my "grrl" companion. We were having a quite enjoyable time of it, too. Towards the end of the trip we decided to walk around the Haight-Ashbury section and study the various political slogans etched onto the walls. Ironically, we we reading the one that said "Male oppressor beware-we will cut your dick off and roast it like a vegetarian hot dog", and no sooner has I said to my womin soulmate "gee, isn't that great" then a grrl with a buzzed head and a backpack hit her over the head with a brick, knocking my girlfriend out cold. All of the sudden there were 7 grrls on me, pinning me to the sidewalk. One of them said "So, you wanna laugh at our slogan, huh?" I tried to tell her "No, I was admiring your strength and courage in the face of male imposed adversity, I swear. It didn't matter. Before I could answer her, she'd shoved a box of tampons down my throat. Then they did it. I could understand doing this heinous deed to a regular man (I may be a man, but I consider myself a womin at heart), but I was wearing my C.O.P shirt and handing out feminist literature. They should have been able to tell.

What they did to me was absolute hell! They continues to hold me on my back, at the same reviving my grrlfriend so she could watch in utter disbelief. Then they proceeded to take turns sucking my dick. Can you believe it. They sucked my dick till it was purple and told me I was lucky they didn't bite it off. They left, but not before the scrawled the words "415 Riot Grrlz" across my chest in KY jelly!

Now I just want to say to all you males reading this and laughing "fuck you, quit laughing, you caused this and only I hope something this traumatic doesn't happen to you." And to all you 'rad women activists', please be selective in the guys you forceful suck the dicks of. Find the ones with the beer bellys and no backpacks. Suck their dicks. Leave all us long haired, John Lennon-glasses wearing, liberal types alone. Please! We support you. Love and Peace forever. Sebastian Eunuch.

P.S. For information on the Chopped Off Penis collective, please write me at 100 4th Street, #3/ Hackettstown, NJ 07840

We must have a lot of time on our hands, don't we Mr. Sebastian?... Ummm well y'know while I am moderately bemused by your letter at some points, I do have to take umbrage with the line about girl-activists giving long hairs head. As a pissed of gal I'd have to say beyond a shadow of a doubt that while hauling off and decking a hippy is appealing, I would certainly never consider sucking off a long hair. *A big difference m'friend. (Long hair = trés icky sissy boy) Hey Tim do we have any of that Turkey border tape left? xoxoxo Lali*

B MRR,

Something I haven't seen discussed in these pages very much is the subject of age in punk. Older punk, sure. But what about the younger kids? Other than seeing their zines ripped to shreds every once in awhile (Pete K.- ahem). We never see what some of them have been up to. Even if the majority of punks are over the age of eighteen, some of us are getting things done.

More than anything else, younger kids have to work harder to get respect in the scene. Race, gender, and sexual preference have all been worked on so that most bias has been pushed out of the punk scene. That's great. Where else do you see that? But when you think of a fifteen year old punk, what immediately pops into your head? some wallet chained suburbanite, dorked out in spotless Vans, tripping over his big pants, and listening to NoFX on his CD player? Probably.

Hell look at some of the MRR classifieds. "14 y/o punk grrrl in search of a cute, dreadlocked buy. Colored hair a plus. I like L7, Greenday, Smashing Pumpkins, chocolate, and incense. I have a pierced nose, too. Write me. Things like this won't help us.

Although most of us were in diapers during the early years of punk, some of us have a pretty good hold on what is going on now. Kids are putting on and coming to shows, (We have had kids as young as 10 come to ours). They are forming some pretty good bands, writing excellent zines, (and not just poetry filled emo zines, either), and working their asses off to help out on the scene. How many older punks can look back at their high school years and say that.

What I am saying is this— Don't overlook something, whether a band, show, zine, or whatever, just because of the age of the person involved. Because after all the hypocrisy, labels stereotypes, and splits almost drive punk into the ground, the person who will save it will be the thirteen year old kid who picks up a guitar and starts playing along to the Ramones in his garage.

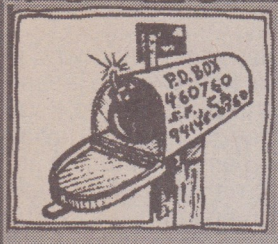
J. Phreek/ 1710 Knollwood/ Fairmont, MN 56031.

P.S. Bands, if getting even remotely close to southern Minnesota, write me for show information. We can set you up with a place to stay, food or anything else you need. (unless of course dealing with some under the age of eighteen kids disgusts you). We have got a pretty good thing going here.

C Pete Ketchpel and MRR,

I will concede that many people under the age of 18 lack the "background, knowledge, and skills necessary" to produce a worthwhile fanzine. I would also say that just as many people *over* the age of 18 lack the same skills. Do you mean to imply that people under the age of 18 don't have the brains to decipher what is good and what is not? (Your examples were comparing "Stranger than Fiction" to NKOTB) The Ramones first album came out two years before I was born, does this mean that I can't recognize it as a work of genius? Are you implying that I'll turn 20 and my musical tastes will suddenly change? As if I'll like the Tourettes less when I'm 23? You say "If a 'zine is pointless and not worth the money, yes, the writers should stop"

Letters



Bullshit! If the writers of that fanzine are proud of what they're doing, and if one person appreciates it, then it is absolutely worth the time and effort. That is not for you, as a reviewer to decide. Correct me if I'm wrong, Mr. Ketchpel, but your job is to summarize the contents of, and state your opinions about the content of, fanzines/records submitted to you for review. Don't promote an age barrier for the punk rock world, leave that to the rest of the idiotic fuckers out there who do it on a daily basis.

Brandon Brown/ PO Box 59/ Kearney, MO 64060

Hey Brian!

Great article in Issue #143. I've played in quite a few bands, (some of them were forced to play C.D.I. shows, cause there was no one else putting on shows back in 80-85, just one nighters at various halls) "Stew" Katz didn't even play local bands then, only if you were his "flavor of the month" would you get paid. I drummed for "the Vacant" in 82-83 and our singer would incite the audience to pelt him with change, our beer money. The evolution of punk has reached the "big punk band", "mass media hype", "rock star" phase, but as long as you remind people of their roots (why they got into punk in the first place) that's all that really matters. They, or we, did get out of boredom, out of frustration- we did it for fun!!! It was a big prenuclear blast blow out party and everyone is on the guest list. Anyway, enough of my b.s., great fuckin' article man. Check out the scene in Las Vegas, NV and Phoenix, sometime.

Bob Stubbs/ Box 430, 4001 S. Decanter Blvd/ Las Vegas, NV 89103

Dear MRR,

I am writing to your wonderful punk magazine to complain about an injustice I received in issue #143. In this issue was a review of my fanzine entitled *End On End* #2 (the "Syracuse'" one... since I obviously represent the Syracuse HC scene even though I am a freshmen and have just recently gotten to know the regulars in the area...). A Mr. Bill Arsenault reviewed my zine and frankly, I am fucking pissed at the review. Let me refresh your memories with the *exact* quote of the generous and gracious review:

"After flipping through *End On End* you may be asking yourself what the sexist, TV zombie, skater, straightedge boy who did this thing is doing in Alaska or anywhere else. Confirms all the worst things I thought about Syracuse. Guaranteed to satisfy the frat boy who refuses to grow up who may live deep in your heart. TV TV TV."

What a fucking heartfelt review.

I am writing to clear a few things up and see if I can rebuttal against these accusations thrust upon me. Mr. Arsenault, did you actually read my fanzine or "flip through" like you stated? From my point of view and those who have actually read my zine, it looks to me like you just took about three and a half seconds to "flip through" like you stated. That is, of course, obvious from the negligence you have shown about the information presented in my fanzine.

Numero Uno— After re-reading my zine about twelve thousand times, I have only seen three things that even come close to sexism.. and believe me I am not sexist at all. The first is the personal writing on the inside of the back page. I state my "Top 10 albums to kiss girlies to". Mr. Arsenault might have misunderstood what I have meant by "girlies". I mean girls. I am a guy. I like to kiss girls. Plain and simple. I don't think this is derogatory towards females in any way. The second possible thing is one review of a record (I can't recall which one) in which I state that it is good "girl type music". And finally the third of the so-called sexist writings could be my "Top sexually tilted lines in the Star Wars trilogy". These are not sexist, they are sexual innuendoes or double entendres that, once read, seem very funny to ANYONE. Girls and boys alike. I really doubt that these writings are sexist in any way, shape or form. In the issue I also have two (count 'em Bill...2!... unless you have stopped reading by now.) writings about sexual harassment and how I am AGAINST it. I guess Bill just "flipped over" those two, page long writings. The only other explanation to how Mr. Arsenault could think I am a sexist creature is if he got an advance copy of my fanzine in which I have an article entitled "How I Hale Bitches", which later got edited out [Re: a little sarcasm goes a long way!!!]. Of course I am just kidding. I have the utmost respect for both sexes—EQUALLY! (Bill, You have to read these fanzines... especially when they have words in them, unlike those picture books you like so much)

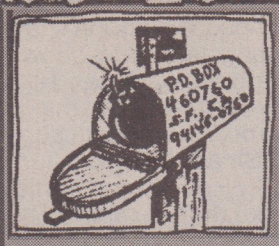
Number 2—A TV zombie I am not. I like the Simpsons Cartoon show and that is the only television show I watch!!! Since I am such a big fan, I like to put stuff in MY fanzine about things I like. Hence, the plethora of Simpsons related things. Since when did fanzines have to be all about one particular subject? I like the Star Wars Trilogy too (hence the star wars stuff). Truly I only watch about an hour of television a day at the most. The funny thing is that another kid does a fanzine by the same name as mine and it too got reviewed in issue #143. He was criticized for not having enough Star wars stuff in his. Crazy, Huh??? I study, have fun, do a fanzine, work about twelve hours a week and "hang at the frat" [a little more sarcasm because, once again, Bill opened his hole and called me frat boy—I fucking hate frats and think they are degrading. They only judge your persona by first impressions and a lookover.... HMMMM... wait... Something smells fishy here.... Who is the frat boy now????]. Through all of this I guess I still manage to be a sexist, TV zombie. This shit doesn't float Bill.

I guess you think I skate. Well, that is understandable because I have pictures of people skating, even though I personally don't skate. I just like looking at pictures of people skating. And yes, I am straightedge. So far you are one for four Bill. Should I proceed?? Why not?

The one thing that makes me even madder is that Bill prejudges the Syracuse scene and claims that I embody every bit of it. I don't know what "Syracuse scene" you are talking about, but the one I am in has a lot of vegan kids. Bill, do you know what a vegan is??? Obviously you don't, because if you would have READ my zine like you were supposed to, you would have noticed the article I wrote AGAINST veganism and vegetarianism. That made a lot of my vegan and veggie friends upset. I guess you flipped past this too. It was the center spread and everyone flips over that. Damn!!! There is that sarcasm again. Don't judge a place unless you have been there and talked to the kids who make up the scene.

End On End is not a typical straightedge zine like you make it out to be. Are there any hardcore pictures? Any interviews with hardcore bands? No, the only interview is with the muppets who go straightedge hardcore and poke fun at the hardcore scene. There are record reviews but they are of all types of music, not just hardcore. Is there any preaching how straightedge is going to rule the world?

Letters



No. This IS NOT your typical straightedge fanzine. I explain that in the intro to the zine on the first page. The point I am trying to make here is that you should read all the fanzines you get and don't judge a book by its cover (the cover of mine has a penis on it because it's funny). Honestly, if Bill would have read my zine and didn't like it, there would be no problem. Instead, Bill thought that all the kids out there are dumb and will take one guys word over another. Get the gerbil out of your ass and do your job!!!! Your job is to do fanzine reviews. Sure it is only probably a volunteer thing, but if you only do a half assed job, it is not even fucking worth it. Give it to somebody who really puts a 100% effort into it. Not some fucking punk moron who doesn't give a fuck. It's not too fucking hard to read four or five fanzines a month is it?'?'?

Well, thanks for the whining time and I wouldn't be pissed off if somebody else like Matt Average re-reviewed my zine. Thanks again.
Ryan Walker/ Flint Hall Box 477/ Mt. Olympus Dr/ Syracuse, NY 13210

P.S. My zine is changing its name to *Foreverburningbright* because of the other *End On End*.

P.P.S. Ben Weasel rules. My white chucks are on the way.

MRR / Brian Zero

I just finished reading Mr. Zero's article about corporations in MRR #141. I know I'm a little late. Someone once told me that "punctuality is a virtue of the bored." I found your article very interesting, educational, and edifying. Most of it was nothing new to me, but I still enjoyed reading it.

Just for future reference, another contributing factor to the Gulf War was the substantially large sum of money we accepted from Kuwait, previous to the conflict (by the way, this came from a primary source, my friend who worked for the gov't). It seems they had tried to bribe us to bolster their defenses. So the U.S. gov't accepted billions of dollars from Kuwait, and then sat idly until Hussein's invasion. Only then did we move in to bail out our "ally," for the sole purpose of saving face, because at that time Kuwait was threatening to go public with the whole affair, threatening to make us look fairly silly. The irony of the incident was in our direct influence on Iraq's power, a fact made abundantly manifest in your article.

But on to the real reason I took the time to write. I want to comment on Mr. Hendricks' idea of designing a "punk symbol." It's good to see Brian Zero cares to research and write such an article, but unfortunate that in doing so, he hasn't learned a lesson in propaganda and brain-washing - about the dangers of nationalism, patriotism, or any such blind pride. About this, you need vehemently to be warned.

Using a symbol will get us, as a counter-culture, the same place it got those in history who utilized the swastika, the hammer and sickle, or old glory. A symbol may have availed to an Austrian during WWII, but is that the society we want? Take Carl Marx for instance. Marx had a good set of ideals. He advocated total social equality, and ideally, in his system, the need for gov't would fade away. This never happened, however, because of one fatal flaw in his plan - the use of violence. Violence had failed the world for years previous to Marx's time. When the Bolsheviks made Communism a reality in Russia in about 1918, the end result was a virtual dictatorship tainted by violence. How could they expect any different? The point is; to get real reform we need to use different tactics than those used by the gov't we oppose. If violence (for example) works for them, how could it work for us? Punk wasn't built on pride in the scene; it was built on alienation and a collective hatred for society . . . A symbol could only leave another 'ocracy or 'ism we could fall to.

Once I saw the rock band Megadeth sporting anarchy symbols on their musical instruments. Megadeth knows about as much about anarchy as Archie Bunker knows about any given racial minority. But they sported the symbol as part of a fashion. Punk should be as hard as it can to market as a fashion (fashion was one of the things bands like Crass opposed in '77). A symbol could only make punk more marketable.

Furthermore, who's to define what qualifies as punk, you? Tim Yo? Kent McClard? Certainly not me. I don't think there's any one person or publication that could accurately represent everyone's opinion. So would we make the barriers between the already existing cliques more strict? Would there be a crust symbol and a pop-punk symbol to join the ranks of "sXe." (Take a look at what the sXe faction has done already [not to condemn all straight edgers!.) There's a fine line between right and wrong to me; furthermore, all that shit's arbitrary, anyway.

Picture this; some band who is sure they're the heart of the scene decides to sign to Epic, and to keep the symbol as they go. If you're having trouble imagining anyone with the audacity to do such a thing, try Rancid (the band, who in an interview to Mtv, bragged that they were more punk than others because they do what they want. BULLOCKS! Does that make the rapist punk?). Anyway, what would stop that? We couldn't copyright a symbol. We could turn and be an elitist faction, but there are enough insecure idiots out there already, yelling "poser" left and right.

Punk has lost all potential threat because we worry about such irrelevant shit as "what is punk?," "who's punker?," and "which clique is the coolest?" It all prevents us from dealing with real problems. This is why I vehemently oppose a symbol that could only promote such problems, and couldn't stay "under-ground" anyhow. Of course this is only my opinion, but I hope you can see the stupidity and hypocrisy in defining yet another culture . . .

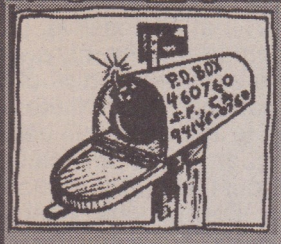
Thanx for your time. Please excuse all spelling and grammatical errors in my writing. Those were never my strong points. Standing, nameless,
Patrick Sawyer/ 1333 W. Princess Anne Rd/ Norfolk VA 23507

P.S. If MRR isn't sexist, why do you promote G.G. Allin's corporate sexist interests? Paying $20 for some collectable G.G. record is real punk. right? The man's dead and he makes more money than I do.

Dear MRR

I'd like to address a problem that I don't hear too much about in the punk scene. The problem is sexual assault at shows, including those in clubs and at parties~. The main type of assault I'm speaking of is the grabbing and touching of girls by guys who somehow think they have a right to this behavior and that the girls will enjoy it. And yes, this type of behavior is considered assault. (And guys, drunkenness is no fucking excuse!)

First of all, girls don't appreciate this kind of thing. At least the ones I know don't. Some guys think that they can just get their fucking jollies by grabbing some girl wherever they want. Well, just for a fucking update, they don't enjoy this and guys who do it: why don't you just go home and wack off if you're so horny? A girl's body is HER OWN property, NOT yours. The



girls have just as much a right to enjoy a show as you do. And they have a right to enjoy the show without some semi-evolved neanderthal pawing them while they are watching the show.

Second of all, I know girls who this has happened to. And they think about it months after it happened. This kind of activity leads to paranoia and major distrust between the sexes (as if there isn't enough already). And it doesn't help the punk scene at all. You fucking losers who do this are emotionally scarring people without even thinking about the consequences of your fucking wimpy perverted actions.

Lastly, I want to implore both bands and punks to become sensitive to this problem. I've found out later that this kind of thing has happened while my band was playing and I just wish someone had let me know during the show. If you see this shit happening at a show or if it happens to you, tell the band between songs. If they have any fucking idea what's going on, they should make a comment about it (a suggested comment might be: "stop that shit now or the band will stop the show and beat the fuck out of you" or something to that effect). And bands, if you see this happening or someone calls your attention to it: FUCKING SAY SOMETHING!! You have every right to stop this shit and the power to stop the show if it continues. Bands should be supporting equality in their audience and this is a good way of showing it.

Sean Stewart/ 505-A Center St/ Blacksburg, VA 24060

Dear MRR readers,

I just decided to write cuz I have plenty of time on my hands and there are some things I wanna say. First, I agree with Tim's response to Joe Young of the Antiseen when he bitched about Jeff Clayton wearing a rebel flag shirt and being called a racist. I mean I am sure he is not a racist but most of the people I see in the punk community wearing Rebel Flags are and what the fuck is so important about wearing a rebel flag? Did you fight in the civil war? Or does he wear it because he feels the south should not be part of the United States? Another thing I was wondering if no member of the Randumbs can actually be blamed for the racist graffiti then why are they banned? I could maybe see if it was one of their friends who came there with the band, but if it was one of their fans, then I don't think they should be to blame. I mean nazi punks gotta like some punk bands now don't they? I don't care one way or the other since I have never heard of the band and I doubt I'll ever drive the thousands of miles to a Gilman show, it's just my opinion. I also think Brian Baker's name should have been on the list on the cover of issue #141, since the last I heard of him he was playing in some cock-rock band on MTV. Oh yeah and why do people still bitch about the music covered in here? I don't write to sxe zines complaining that they don't cover oi bands. And last but not least to Chaz from Boston who is looking for people with a '77 punk image to play pop punk, it all smells kind of Rancid.

Ben Richards/ 4094 Maple Rd/ Frankenmuth, MI 48734 or America on line BRicha6796

Mykel Board,

God dammit Mykel! Ever since I was a punk lad, I bought, borrowed, or stole copies of *Maximum* just to read your column. I do think you are a great writer (and I'm not kissing your ass to get a job at mtv). This is not hate mail, although I am mad at you. Furthermore, I do not agree with most of the punk community's opinion that you are selling out. No, indeed. You are selling *us* out. You'll probably be palling around with Kennedy and Eric from the grind with phony smiles and stupid jokes under your arm like some snake-bearded carpet bagger, peddling *our* punk-rock-underground-whatever thing to people who'd probably rather watch melrose place, but it's on a commercial right now, so they'll just finish watching this Offspring video. I think you may be falling victim to the Rollins syndrome. You think—"Hey, all I have to do is sign on the dotted line..." Mykel Board, I say "You're Wrong!"

You possess information which is imperative to the survival of punk as you and I know it. If you auction it off to dorks on a couch with Helmet t-shirts and "grunge" boots, it could be very, very detrimental to the rest of us. We barely got through Kurt "Shotgun" Cobain's public dissing of our thing, please Mykel, don't make me put your picture in the center of my dartboard.

You're probably saying to yourself now, "Hmm, how could it be detrimental?" Well, as long as I've had funny hair and listened to the Minutemen, I have liked to put myself on a plateau above the fucksticks who watch mtv; you probably have, too. Knowing about great stuff that other people don't know about is a beautiful feeling. It's called elitism. I never give mtv a second look, but second look to your article in *Maximum* #143. I did. And a third and a fourth etc...I kept going over it looking for the line where you say "This is just a joke, ha ha. Don't wet your pants." But I did not find it. If you are deliberately trying to piss of every punk in the friggin fraggin world—then this is a damn good way too it. Even the contemplation of something like this is unforgivable. If you actually go through with this, I will render you ex-punk, ex-hip, ex-cool. No longer will you be the Mykel Board all of us used to know. Also, I think I'm positive that Tim Yo will fire you, and if he doesn't I will render him ex-punk along with *Maximum*. Give me solidarity, man. Sticks in a bunch cannot be broken. Just stay where you are, okay? please? for our sake? c'mon man, tell George and the eyebrow girl to fuck themselves. What do you need with a lot of money anyway? Fulfill all your desire? Let me hip you to something: Desire=suffering tenfold. Be content. You can't always get what you want, and why should you want to get it anyway? It'll only bring you more pain and more strife. Green Day already has given them too much, don't give it to them. If you absolutely must take the job, just bullshit 'em or something. *Don't sell our scene!*

Jimmy Cousins, Jr./ 1821 Bayou Dr/ Shreveport, LA 71105

Uh, Jimmy,

I don't know how to tell you this. You should know, cuz you say that you've been reading Mykel for years, that every April he makes a fool out of countless punks via his column. But beyond that, you should also know that at the best of times you can't believe anything that Mykel says anyway. Sheesh! Tim

Dear MRR,

"Inside the skin of every straight-edger is a baby wimpering in terror", reads Mykel Board's column in issue 144. Hmm, interesting theory (and it rhymes, too!!), but I have to disagree with what sounds more like a childish dare than anything else.

Now I would hesitate to call myself SE (for numerous rea sons), but my point is that I don't use tobacco/booze/drugs, and looking around me I DON'T feel like I'm missing out on much, thank you. Face it, beer and smokes actually make you much more

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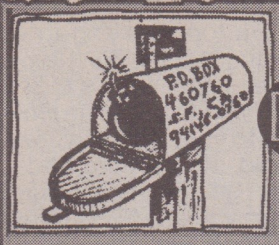


of a conformist than you'll EVER care to admit. I may be wrong here, but chances are that peer pressure is what got you started in the first place, while I was (and still am) the geek in the corner who doesn't give a fuck about "being accepted'!. Do you resent that? Or feel threatened by it ? I wonder...

Whatever the case may be, after all's said and done the bottom line is still: to each their own (what punk's really all about anyway). In the meantime I'll stick to annoying the hell out of drunk punks, which is loads of fun and great entertainment in itself. Sincerely,
R.L./ Canada

Dear MRR,

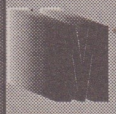
Regarding the review of The Meatmen- "Pope on a Rope" by (KS) #143. Are you serious? If Tesco Vee is a statement why is he still slugging it out in the clubs after fifteen years of devotion? It appears Satan is not very powerful after all. Maybe Tesco just isn't worshiping properly. If you are looking for evil, Mick Jagger, Nancy Reagan, the Pope and many others are right in your face. Tesco Vee deserves credit for having the biggest set of balls of them all and knowing a load of shit when he sees it.
Fred/ PO Box 5272/ North Bergen, NJ 07047

The following was submitted to me to run in the news section. It was accompanied by a news clipping of the arrest of American Nazi Gary Lauck in Denmark on an international warrant issued by Germany. Lauck used his US citizenship and residence to produce quantities of virulent Nazi literature which was then smuggled into Germany. German authorities are looking to extradite Lauck to stand trial in Germany. Since there is no longer an MRR news section, this is now in the letters section."Lefty" Hooligan

First of all, let's cut the crap and get to a serious issue. Called racism, Nazism, I say to hell with it all. In my eyes it's a metaphor—for dogmatic thinking. Plus the views of any Nazi skins, etc. are too simple. For me, Gary Lauck is a great example of all this. And to believe that all Jews were treated nicely, they were so badly tortured in the most painful and heinous way you can ever imagine. They are people like you and me. Breath, eat, sleep; we're all the same.

So, what right does this moron have to say crap like that. And people, let's remember that Adolf Hitler was not a German. I have no reason to believe Jews are the main belligerents of this sad world we live in. (Just like my pal Fletch Nelson once said, "Judge people as individuals first."). The only belligerents here are Gary Lauck and his followers. Black, white, Mexican; we're all the same.
Anthony Herrera/ Salano Prison

P.S. To all the Nazi skins, tell your moms thank you. For the care packages they sent me. KDVS radio lives.



Hello y'all:

There's a culture that surrounds MRR. It's not a subculture by any means. The term "subculture" implies a set of values and ethics that mirrors mainstream soc1ety on a smaller scale. By that definition, the eMpTyV interest in punk should be considered a form of subcultural orientation.

"Counter culture" is the term I prefer to use when describing MRR to others. By that, I mean that the ethics that drive Tim are quite different than that of most every other institution. I have come to expect similar (if not identical) values from everyone involved with MRR including the advertisers. For the most part, my expectations have been accurate.

I recently made Straight Time Productions a legal company. I won't get into the morality of all right now, it's really just a longtime fear that the IRS will come knocking on my door. Hell, ten years is a long time to operate without a license, but oh well... now I'm legitimate.

I began early this year researching pressing plants for records and CD's. MRR seemed like a good place to start as my identity even though I haven't written a word for Tim in years. Like I said earlier, I've come to expect a certain sense of values from MRR and their advertisers. To get on w1th the story, one of the firms I contacted was Disc Makers, they probably have an ad here in this very Issue, seek it out. It turns out that Disk Makers are very definitely *not* part of our collective counter culture as you will soon see.

For starters, their catalog is quite slick. Fair enough, they have a product to sell and want to look their best. I can handle that if they can handle the idea that I get quite picky about where I spend my money. Hey, I sweated that money out of a conservative company in the first place. If at all possible, I'd rather spend my money where my own values are mirrored. Based on what I saw of their catalog, Disk Makers doesn't appear to mirror my values. That's okay though, there are other pressing plants out there, I'll just shop around. Besides, Disk Makers doesn't even *make* records, they specialize in CD's and tapes.

About three weeks after receiving my catalog from Disk Makers, something else came in the mail. It was a piece of junk from Peter Knickles advertising his "Doing Music & Nothing Else" set of seminar tapes. From reading his flyer, I gathered that Disk Makers gave (or more likely, sold) my name and address to ol' Pete there. He claims to be able to teach his buyers everything they need to know about the music business, for $79.00 of course. Among his students, he claims Nirvana, Suzanne Vega, Jane's Addiction and Soundgarden. Hey, that right there says quite a bit to me about what drives this guy on. He lists a few other jerks as well, Bon Jovi for example.

Now I'm used to my name being on mailing lists. It seems that once you get on one it seems to snowball. Buy a tool from Black & Decker, send in the warranty registration and sure enough, every woodworking magazine across the nation is sending you offers to subscribe. It's just "business as usual" to the corporate world, right?

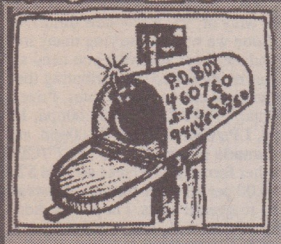
When I got that junk mail from Peter, it pissed me off. Most all of my junk mail goes straight to file 13 with hardly a glance, it only pisses me mildly. I get a little testy about my music and my business though. I don't appreciate outsiders trying to dictate their values to me. To me, it's an insult. It's a slap in the face to our culture, our way of conducting business and running our lives. If I seem too adamant, tough. Deal with it.

So, I wrote to both Disk Makers and Peter Knickles about three weeks ago explaining my position. Was I a little too angry when I wrote them? Was my tone a bit too harsh? Maybe... neither has responded to my queries as yet.

Has anyone else out there had any good or bad experiences witl either Disk Makers or Peter Knickles? I'd be interested in hearing your point of view. As wrong as it might be to some, I am basing my judgements solely on the flyers and catalogs that were sent to me. Any concrete information would be appreciated.
Roger Wayne Armstrong/ 8546 No 108th St/ Peoria, AZ 85345-3487

PS If there are any *punk* orient-

Letters



ed/owned/operated record manufacturers out there, please get in touch. I'd much rather keep my money within our own community if I can.

To Anyone Sending Small Packages or Printed Matter to Yugoslavia,

Please do not treat envelopes with selotape. Please do not put the green (for customs) label at least try not to if you don't need to. If you need to put the green label than always mark : present-no value! If you send magazines or newspapers, do not make bulk packages. Please put maximum 3-5 copies inside the envelope. If you send printed matter then cut off the part of right or left side of envelope to allow the post to see there is printed stuff inside. Please do not write messages like Chaos Forever, Viva L'Anarchie or bands names or slogans like punk or anarchy. If you must treat stamps with selotape, do it with utmost care. Send records or CDs without putting the green label (customs) always make them look like letter (ordinary)= send 1 or send 2 of the item. Never address at Srbija or ex-Yugoslavia because it confuses the post! Address it always to Yugoslavia. Please do not reuse envelopes, do not use labels, do not make obvious looking changed address on the front side of the envelope, state the address clearly. Use new envelopes because reused ones come in damaged conditions (missing letters, missing flyers, etc.) (missing money). Thank you very much,
No Time to Be Wasted Records/ Yugoslavia

Dear MRR,

I run a small D.I.Y. label called Me First Records. I've been doing the label for a couple of years or so and for the most part things have gone smoothly, as smoothly as can be expected when you consider I have next to no money. I deal mostly with trades and consignment. I have found most people to be very honest, which is absolutely essential to keeping D.I.Y labels running, as we have no money for lawyers, etc. (at least I don't). I have come across two people who I am assuming are rip offs, based on my experiences with them. I have gotten in contact with Kim (Nailed Down-Australia) who's had problems with the same person as I have. I have asked him to write a paragraph explaining his situation, which I have enclosed in this letter.

The first incident is with Farewell Records. I sent 25 copies of the Rupture/Slavestate split 7 inch on Jan. 2, 94 c/o Michael Meyer in trade for various records he was distributing. It is now March and I have not yet heard from Michael. I have written him 3x with no reply. (The following is from Kim)

In the middle of 1993, I first ordered off Michael Mayer from Farewell Records with no problem at all. He sent my order quickly and even wrote a nice letter. On the 4th of August 1993 I sent Michael US cash for the following: Crude SS CD, Make War comp LP and the Hakuchi EP. About two months later on the 2nd of October 93 I was wondering where my order was so I made a second order to Farewell, in the letter I asked if everything was ok and if Michael got my other order.

At this point I basically never heard from Farewell or Michael again--I never got a reply, any cash or my order(s). I've written him numerous times, not once where my letters replied... so I hope this serves as a warning against rip off scum like Farewell Records.

Incident #2- I sent 15 copies of the 2 Line Filler 7 inch to Gainsay c/o Joel Wick on Feb. 24, 93 on consignment. When the Spork 7" came out, I called Joel and told him to send me 5 copies, which brought my consignment down to 10 copies. I've seen him 3x in the 2 year time period and each time he had promised to send my money. I still haven't gotten it.

There is a basic trust that I have in people who do labels/distros in punk rock. I tend to give them the benefit of the doubt, however when this is violated, it cripples those of us who run labels, distros, etc. I am short almost $100 US. Thanks to these two people and countless others who aren't honest, it becomes that much more difficult to put out another record or fanzine or whatever.

DIY projects are vulnerable. It is extremely easy to take advantage of them. A hundred dollars is no big deal in the real world. In punk rock is means that a record comes out that much later because there is no money for printing the covers. More importantly it means that trust has been violated and trust is basically what hardcore depends on.

I have repressed the third and final pressing of the Slavestate/Rupture 7". I am doing consignment only with people I have previously dealt with, because I can't afford to be ripped off right now. 10 copies are as follows: $30 US ppd world and $25 US ppd in North America. Please get in touch, if interested.

Lastly, DIY projects depend on people who have their shit together; if you don't, don't even bother. Support DIY hardcore.
Iza First/ Box 477, 2 Bloor St. W #100/ Toronto, ON/ M4W 3E2/ Canada

Dear MRR,

I enjoyed Matt Average's review of the Henry Rollins book, 'Get In The Van' so much that I went out and bought the book. Matt, I also got the impression that he endured a lot of shit touring around North America and Europe doing something that he loved, and was inspired by his 'just do it' mentality. I was however forced to read between the lines of his diary and came to a few conclusions of my own.... (1) Spot was right, Henry did ruin the band. (2) HR from the Bad Brains was right, near the end of Black Flag, Henry was acting like a rock-star. (3) Henry enjoyed the groupies and used ~is tortured artist routine to get laid. (4) He believed his own reviews and fancied himself a Jim Morrison/Henry Miller type figure. (5) He constantly complained about all of the drunks that approached him at shows (the band was on the bar circuit for Fuck's Sake!!) and yet two of his best friends were Nick Cave and some other drunk famous person from the Bad Seeds... little double standard going on here. Somehow being famous made it all right for them to be loaded all of the time. (6) He stayed straight and "sharp" because he didn't want people to see that his angst is really an act... you know, like Halloween. (7) After his first 'spoken word' (not to be confused with poetry) performance, he started to do his 'stream of consciousness' ramblings in his diary and they truly sucked. Till the end of the book. I'd always heard people say that they thought that the Rollins Band were awful but cut him some slack because Henry was such a great writer. Maybe he's gotten a fuck of a lot better ten years down the road 'cause this blew massive chunks. (8) He secretly loves cops and the military. (9) He wanted to sleep with Glen Danzig. (10) I counted ninety-two pictures of Henry with his shirt off, looking like he was taking a dump while he was performing, which made me feel like I was watching the 20 Minute Workout. (11) He needed therapy, not a band. (12) He was never punk rock. Anyhow... thanks for the tip Matt. I learned quite about about Henry. Adios,
Bob Shipley/ Los Angeles, CA

Positively Punk — Mail Order and Distribution

Coming in July-> COMP LP w/ Los Crudos, Fat Day, Rye, Maximillian Colby, Frail, Potato Justice, Stand Off, Portraits of Past, Action Patrol, Chickita, Trollin Withdrawal, The Pist, The Showcase Showdown, Death Side, FYP, Devoid of Faith, Vanilla, Dead Silence, Christie Front Drive, Jim Jones Party Mix, Fear of Reprisal, Hatchetface, Capitalist Casualties, Bound, Rancid Hellspawn, The Quincy Punx, and Naked Aggression! SO DISTRIButors write for prices, and other stuff. LATER! Great stuff below!

Fat Day 'My Name is I Hate You' LP (100% Breakfast) -> 20 songs by Boston's finest punk/hc band...SNOTTY!	4.75
unwound 'The Future of What' LP/CD (KRS) -> Yummy. Fucking new. Fucking punk. 15 songs!	6.00/8.00
Shotmaker 'Crayon Club' LP -> one of Canada's greatest hardcore bands...	5.75
Attaining the Supreme comp CD -> 20 Bands! w/ Man or Astroman, Maximillian Colby, Horace Pinker, etc...	9.00
Frumpies 'Tommy Slich' 7" EP (KRS) -> new new new new new...w/ members of Bratmobile, and Bikini Kill	2.75
Rye Coalition 7" (Troubleman Unlimited) -> greatest band right now...styling, complex band...emo at heart.	2.50
Clikitat Ikatowi LP (Gravity) -> hey, of course you should check this out	5.00
Still Life 8" (Rhetoric)- grab this! pure pure emo... **(THIS IS A NOTE: LIST AN ALTERNATIVE w/ your order!!!)**	5.00
Nuzzle s/t 7" EP (Whaleboy) -> very soft, delicate, and emotional, and sometimes loud...please check this out!	2.50
Nuzzle "Anchors Astreigh" 7" EP (YouthStrikeChord) -> great second 7". the song"Karpal Tunnel" is AWESOME!	2.50
Chino Horde 'This is Done' 7" (Council) -> this Arkansas band's final 7"...great moving, driving emo sound...	2.50
All the President's Men comp LP (Old Glory) ->w/ Hoover, Assfactor 4, Maximilian Colby, Acme, Policy of 3, etc!	4.85
Born Against 'Rebel Sound...' CD (Vermiform) -> 20 songs...off 7", 8", flexi, live stuff, comps!!!	8.00
Born Against 'Nine Patriotic Hmyns...' CD (Vermiform) -> their LP and 10" combined...classic stuff...	8.00
Ottawa/Jihad LP (Council/Abiology) -> absolutely the most stunning/brutal/evil split LP of the year	5.50
Dive new 7" (Fig4) -> Second 7" from the now defunct Boston hardcore band...oh,they were good.	2.50
Han-Shan 7" EP (Soledad) - MONSTROs and BRuTAL (like End of the Line, Swing Kids)!	2.50
Swing Kids 7"(Kidney Room)- MONSTROus and BRuTAL(like End of the Line, Han-Shan)!	2.50
Frail 7" (Kidney Room)- This PA band's second 7"...great insert, lyrics, and songs...very passionate, very emotional	2.50
No Idea Fanzine #11 comp CD -> zine comes with CD with bands like undertow, assfactor4, drop dead, initial state!	5.25
Antischism 'Still Life' CD (Allied) -> ANARCHO-Punk CLASSIC from S.C....repressed. GET IT!	8.50
Education comp LP (Mountain) -> benefit comp w/ Floodgate, Policy of 3, Kisses and Hugs, Coleman, and more...	5.25
The Queers- 'Move Back Home' LP/CD (Lookout)-> the world's greatest snotty pop-punksters! another LP!	6.00/8.00
Screeching Weasel 'Kill the Musicians' CD (Lookout) -> the final chapter (compiles 7"s, etc...)	8.00
Vindictives 'Many Moods of the Vindictives' 2*LP/CD (Lookout)->from all their limited, self-released singles!	7.50/8.50
Spitboy new 7" (Ebullition) -> great new 7"...fucking punk...fucking political.	2.35
Illiterate comp LP (Ebullition) -> Awe-inspiring HC from outside of u.s.(Ivich, Wounded Knee, Finger Print)	4.75
Huggy Bear 'Weaponry Listens to Love' LP/CD (KRS) - This ROCKS. Wish them well...	6.00/8.00
Maximillian Colby 7" EP (Nervous WreckKids) -> this band has a sensational/pure/monsterous sound	2.50
Honeywell LP (Mollycoddle) -> the most spastic/screamy/chaotic slab of emo...	5.25
One-Eyed Richard and the Goddam Liars LP (Mollycoddle) -> ORIGINAL, Stylistic Fucking Hardcore/Surf	5.25
Land of Greed...World of Need comp LP/CD (Watermark) -> covers Embrace album -w/ Nations on Fire, Undertow, Groundwork, Current, Outspoken, Rancid, Avail, Blindfold, etc... this is a homeless benefit project...	6.50/8.50
Assfactor 4 "Smoked out" 7" EP (Old Glory) -> this is simply awesome; 9 fast heart-felt screaming songs, from S.C.	2.50
Mukilteo Fairies 'Special Rites' 7" EP (Kill Rock Stars) -> 6 absolutely stunning songs, snotty and fast hc/punk	2.75
Rock Stars Kill comp LP+7"/CD (K.R.S.) -> w/ u.o.a., Tourettes, GIMCP, mukilteo fairies, etc...	6.00/8.00

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Each add. item, if 7"	.10	.50	1.00	2.00

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Bands/Labels- we are looking to promote and advertise next month's new releases. Please contact us.

Massive Comp LPs in the works...
Good D.I.Y. bands needed

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Lumberjack mailorder distribution

Here's our new list for May of '95. A few new things to choose from, so dig in. Soon we will be carrying many more labels, so keep in touch and we'll get you what you need at the price that's right. If you're interested in distributing the Lumberjack line, please write or call for distro rates. Prices go as follow: **7"s** are $3.00ppd, **CD5s/ 2x7"** are $5.00ppd, **12"/ 10"/MLP** are $6.00ppd, **LPs/CS/MCD** are $7.00ppd, and **CDs** are $8.00ppd. In **Canada** please add 50¢ per **7"/CD5/ Zine** and $1.00 per all other formats. Overseas **air** add $2.00 per **7"/CD5/Zine** and $4.00 per all other formats. **Australia** and **Pacific Rim** add $1 to overair costs. I hope this didn't confuse ya.By the way, we only take US funds.

1.6 Band s/t LP (GB)
1.6 Band s/t 7" (GB)
1.6 Band / Rorschach split 7" (TM)
Angel Hair s/t 7" (Grav)
Another Wall s/t 7" (Dog)
Antioch Arrow s/t 12" (Grav)
Antioch Arrow *In Love with Jetts* LP (Grav)
Ashram *Turnstile* CDep (WR) import
Beltaine s/t 7" (WM)
Born Against / Universal Order of Armageddon split 7" (grav)
Chisel *Nothing New* 12" & CD (GB)
Chisel *Sunburn* 7" (GB)
Christie Front Drive anothology CD (Caul)
Clikitat Ikatowi s/t LP & CD (Grav)
Colossus of the Fall s/t 10" MCD
Conviction s/t 7" (WM)
Endpoint *After Taste* LP/CS/CD (Dog)
Endpoint *Catharsis* LP (Dog)
Endpoint *The Last Record* 10" & MCD
Fabric s/t 7" (Dog)
Fabric *Body of Water* LP/CD (Dog)
Falling Forward s/t 7" (Dog)
Fucking Angels/Vicious Ginks split LP (Grav)
Garden Variety s/t LP/CD (GB)
Garden Variety / Dahlia Seed split 7" (MT)
Giants Chair *Red and Clear* CD (Caul)
Glendale s/t 7" (AMC)
Grey House / Dahlia Seed split 7" (TM)
Greyhouse/Fabric split 7" (Sim) *$3.50ppd (import)
Heroin s/t 7"(Grav)
Heroin s/t 12" (Grav)
Holeshot "Pacemaker" 7" (RES)
Hoover / Lincoln split 7" (AMC)
Huggy Bear *Long Distance Lovers* 7" (Grav)
Iceburn *Joseph Smith Sessions* 7" (AMC)
Junction *Mouth as a Gun* 7" (AMC)
Karate s/t 7" (PSP)
Kerosene 454 *Two for Flinching* 7" (AMC)
†Kerosene 454 *Down in Three* 7" (AMC)
Kerosene 454 *Blown Clean* 7" (AMC)
Kerosene 454 *situation at hand* LP/CD (AMC)
Lava s/t 7" (Grav)
Lincoln s/t 7" (AMC)
Manhandle s/t 7" (Lincoln/Glendale people)
Mercy Rule *Providence* LP (Caul)
Merel s/t LP (GB)
Metroschifter *for the love of basic cable* 7"
Mohinder s/t 7" (Grav)
Native Nod *Answers* 7" (GB)
Native Nod *Bread* 7" (GB)
Opium Taylor *Sunfoil* 7" (Caul)
Rorschach *Protestant* LP (GB)
Rorschach *Remain Sedate* LP (GB)
Rorschach *Autopsy* CD (GB)
Rye *Teenage Dance...* 7" (TM)
Samuel *Lives of Insects* 7"/CD5 (AMC)
Second Story Window s/t 7" (Grav)
Second Story Window s/t LP (Grav)
Shudder to Think *Pony Express Record* LP (Sam)
Sideshow *Eggplants and Sunspots* LP/CD (Caul)
Sideshow *Rust* 7" (Caul)
Split Lip *For the Love* CD (Dog)
Sticks and Stones *Theme Songs for Nothing* LP (GB)
Threadbare s/t 7" (WM)
Universal Order of Armageddon s/t 12" (Grav)
Unwound s/t 7" (TM)
V/A-A Caulfield Comp (w/ 4 bands) 7" (Caul)
V/A-Land of Greed...World of Need Comp LP/CD (LP/CD)
V/A *Vehicle* (Trusty, Edsel, Holy Rollers) 7" (SHT)
Vineyard s/t 7" (Dog)
Weston *Real Life Story of Teenage Rebellion* LP/CD
Weston/Stick and Stones split 7"
Young Ginns s/t 7"

Shirts
all t's are $10ppd in the US
Samuel "Sad" design (2-sided, 2 color, 100% cotton)
Art Monk Construction "Ringer" (2-sided,2-color, XL on ringer t's)
Endpoint "Chums", "Charlies Angels", "Catharsis" designs
Split Lip 4-color & ringer designs
Colossus of the Fall cover design
Falling Forward "Folk" design
Donora "Champion" design

Attention Stores and Distro. We wholesale all of this and more, so please call or write for a catalog. (814)867-7658 fax 861-7658.Please list alternative selections, for out popular titles go fast. All work and no sleep, for the fuckin' kids.

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VACUUM RECORDS mailorder --JULY--

76% UNCERTAIN	Where's the lid?	Import LP - rare / demo all unrel.	Flex!	LP	8.50
A.C.	Stayin' Alive	4 song EP w/one unreleased	Earache	EP	3.75
ARSEDESTROYER	s/t	21 songs in 15 minutes - Yikes!!	Dolores	MCD	7.50
DEVOID OF FAITH	Denial By..	Upstate NY strikes back!	Crust	EP	2.50
DOOM	Live in Japan	Available again - 8 songs fr. 1992	Ecocentric	EP	3.00
DOOM	Peel Sessions	Great - older recordings 28 minutes	Strange Fruit	Cass	4.00
HEIST	Bloodstained	17 song EP - you can guess!	Ecocentric	EP	3.00
I FICHIISSIMI	Un Mondo	Great melodic Italian hardcore -	AbBestial	EP	3.00
INTEGRITY	StolenBreath	Not a boot (surprise !)- everything	L & F	CD	11.00
KURT	S/T	frantic hardcore with hooks	(-273') Cel.	EP	3.50
NAPALM DEATH.	Nazi Punks	Pic Disc!? Some of the last good stuff	Earache	EP	3.75
NEW BOMB TURKS	Info Highway	Some left on vinyl -great 2nd LP	Crypt	LP	7.00
PLUTOCRACY	Dankstahz	Ltd to 500 - some amazing shit - go!	Slap A Ham	LP	7.00
RORSCHACH	Autopsy	Everything on the 'convience' plan	Gern Bland.	CD	7.00
V/A DISCLOSE/HELLKRUSHER		Get it! Only exceptional Dis band	Bloodsucker	EP	3.25
V/A DOOM / SELFISH		Split release been repressed! Great shit..	Ecocentric	CD	11.00
V/A HELLCHILD / MULTIPLEX		2 of the best Japanese grind...	HG Fact	EP	3.25
V/A IT TAKES FIVE FINGERS		Benefit - Seein Red, Hiatus, Subcaos etc	Left Wing	EP	3.25
V/A JIHAD / OTTAWA		Raging! - level your room / house / block	Council	LP	5.00
V/A KILLED BY DEATH 8.5		Newest - ltd quantitiy - all US bands	I dunno	LP	10.00
V/A OUT COLD / BRATFACE		Not PC, but rocks like crazy!!	Devour	EP	3.00
V/A PIGS SUCK	double EP	Cap. Casualties, Spazz, Masskontrol, more	Clean Plate	dblEP	3.75
V/A SENSELESS DEATH		Older - Fear Itself, AMQA, Impulse Man+++	EverRat	LP	3.00
V/A UNDER THREAT / I.A.F.		Hardcore from Brazil / Spain - color vinyl	Japankore	EP	2.75
V/A UNION of URANUS / IM. SQUAD		Charismatic HC - serious hooks	Great Amer.	EP	2.75
V/A VIVISECTION/ENOLA GAY		Jap. grind / HC with French HC??	Ecocentric	EP	3.00

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VITAL MUSIC MAILORDER

Cat # Title **Price postpaid 1st class US(surface elsewhere)**

1904*...**JAWBREAKER**-Old Glory 7" boot. Rich B/W Caroline(unreleased demos)& Boxcar(live Gilman '92).Great quality/sangs...Black Vinyl 5.00(call 212-633-6449 for preview)

1334...**OPERATION IVY**-Hectic 7" EP.Classic 1988 6 song EP w/8 page booklet. Great hardcore/ska songs on Lookout.Black Vinyl 3.50

1237...**MR T EXPERIENCE/SICKO**-split 7".Together Tonight(MTX) B/W 80 Dollars(Sick)2 great pop-punk bands/songs.Black Vinyl 3.50

5091...**THE RIVERDALES**-S/T LP. Ex Screeching Weasel members first full length with giant deluxe poster.....Black Vinyl 8.50(sent 4th class)CD 10.00(1st class & no poster)

1359...**NOFX**-The PMRC Can Suck on This 6 song 7" EP. Recorded in 1987. Strong, raw in your face punk.w/lyric insert.Black Vinyl 4.50

5091...**THE QUEERS**-Move Back Home LP. 13 more melodic punk songs from this great NH band on Lookout. 1995....Black Vinyl 8.50(sent 4th class) CD 10.00(1st class)

1905...**THE MUMMIES**-Uncontrollable Urge B/W Girl You Want. 7" boot 7". W/ funny Sub Pop rip-off cover art. Great stuff..Black Vinyl 5.00

5073...**THE VINDICTIVES**-The Many Moods of the Vindictives 2xLP. Double LP compiling songs from many singles.....Black Vinyl 10.00(sent 4th class) CD 10.00(1st class)

1253*..**THE QUEERS/PINK LINCOLNS**-Live at Some Prick's House.7" EP.6 songs by Queers &2 by PL's. Great sound.Black Vinyl 4.50(call 212-633-6449 for preview)

7185...**SCREECHING WEASEL**-Kill the Musicians CD. Collection of most all 7"s, split EPs and comp. tracks on one CD!.....10.00

7051...**OPERATION IVY**-Unreleased Energy boot CD. 30 unreleased tracks from 1987-88 Energy demos including 5 unrel. songs.. Great sound...18.50(call 212-633-6449 for preview)

5074...**BORN AGAINST**-The Rebel Sound of Shit and Failure LP. 20 obscure or out-of print songs incl. 1st EP.....Black Vinyl 8.50(sent 4th class) CD 10.00(1st class)

2025*..**RAMONES SONGBOOK(as played by The Nutley Brass)**-7" EP. 4 easy listening Ramones classics superbly done...Clear Vinyl 4.00 (call 212-633-6449 for preview).

Make all checks(US orders only) or money orders out to **Vital Music Mailorder** or be a punk and send cash(well concealed). 24 hour info-line to check stock or preview selections with an asterisks next to the catalog number is **212-633-6449**. A full catalog will be sent with your order. For airmail to Canada add 1.00 per item or 2.00 overseas.
Help to eliminate the hold major distributors have on small labels. Buy stuff mailorder. Dutch East hurts small labels.

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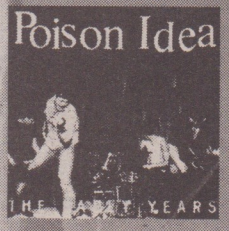

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CASSETTE: $9.00

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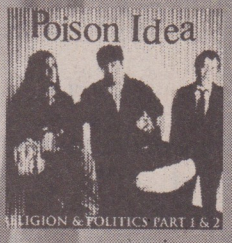

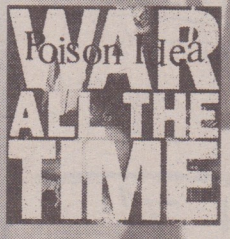

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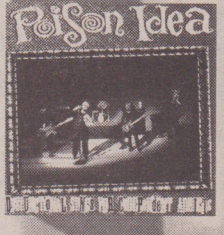

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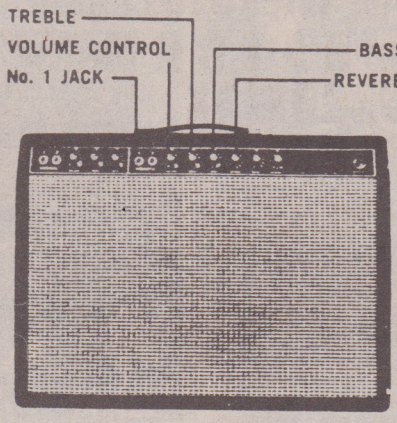

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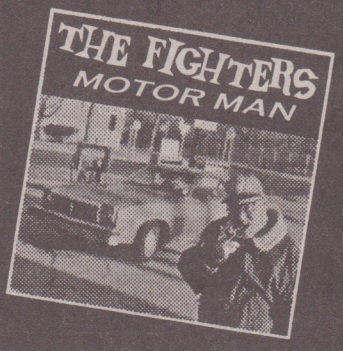

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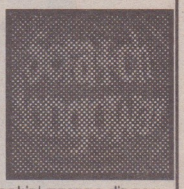

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The **McRackins** from Vancouver fill up their debut CD with 40 minutes of fast catchy pop-punk tunes that would be the envy of any band. Don't let those crazy costumes fool you, cause musically these guys have more hooks than Velcro.

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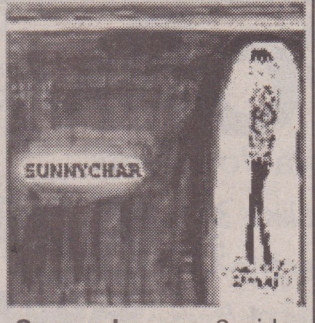
The 1994 edition "Shreds" CD is out with some great treasures from the American indie underground you may have missed. Bands include, Cub, Sluts For Hire, Atomic Boy, Plow, Bubble Boys, Broken Toys, Blah, Incredible Force Of Junior, Tugboat Annie, The Phuzz, The Fondled, Cavity, and 8 more!



Sunnychar are 2 girls and 3 guys from Japan who play energetic garage-pop with girl vocals on their 4 song debut EP. Very cool.

We have repressed The Parasites "Reason For Treason/Letdown" single. If you missed it the first time around here's your chance to pick it up.

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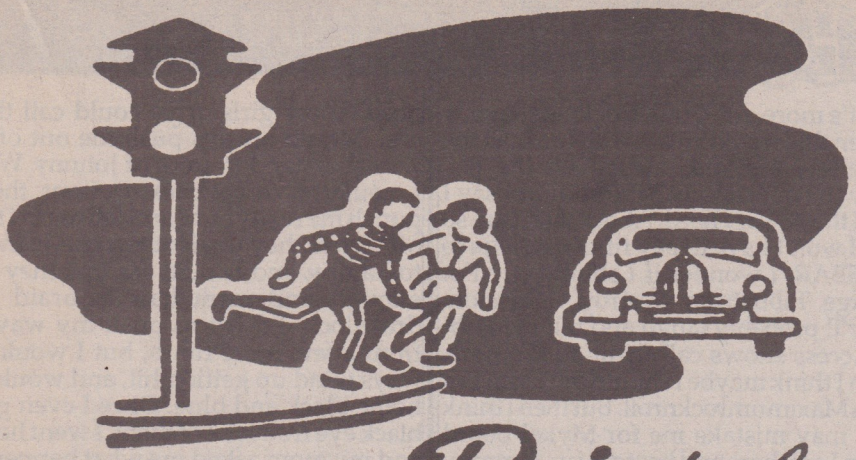

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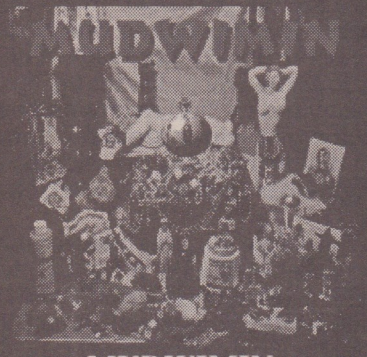

MUDWIMIN
Mysteries of Inner Beauty
CD/LP

Dancing French Liberals of '48
POWERLINE CD/LP

The Alcoholic Father of My Inner Child CD5/10"

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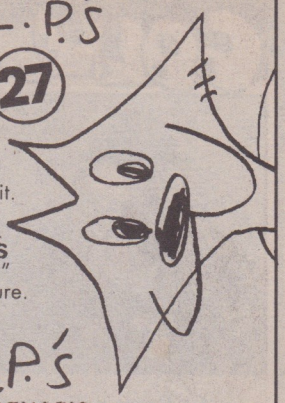

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Get sick with this.
LP CS CD

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"Move Back Home"
You know you love it.
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Wild riders of boards.
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"Shenanigans"
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Santa Rosa punk stars throw out the rule book.
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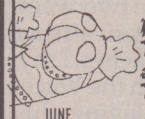

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Mon 26	Boston	
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Thu 29	Philadelphia, PA	Nicks Upstairs
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Sun 2	Norfolk, VA	Kings head Inn
Mon 3	Charleston, SC	Homemakers Club
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COLUMNS

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So Evan calls me for the umpteenth time that day and says, "George, it's Evan, if you're there, pick up the phone. George? George? It's Evan, if you're there, pick up the phone. It's Evan. Okay, um, my stomach kinda hurts, I think it was the Snicker's, or maybe the McDonalds I had. Oy, it hurts. Little diarrhea, not much. Oh well, um, anyway, it's Evan, and...", and at this point I have had enough, so I pick up the phone. "Hi Evan," I tell him, "sorry to hear about your stomach." He tells me it's not so bad, and that he still wants to go hang out tonight. I ask him what's going on and tell him I didn't buy the Village Voice this week 'cause there wasn't a cartoon strip about me. He tells me to hang on and he'll go get it. I hear him stumble around his apartment, and then he gets back on the phone and he's chewing on something. "Whatcha eating?", I ask. He tells me some two week old cupcakes that have been sitting around gathering dust and roaches. I say, "oh". He starts to look through the Voice, "The Murder Junkies are playing this weekend," he tells me. I tell him good, I like The Murder Junkies, but these days they sound more like Van Allin, and what is going on tonight. "I think the Lunachicks are playing somewhere," he says. I tell him I like my sex-change bands post-op. He says, "oh.". Then he tells me FEAR are playing. Fucking FEAR. The "land of the free, and the homos, too FEAR". The band that said it all when they sang, "I don't care about you, Fuck You, FEAR." So I ask Evan where they're gonna be at, and he tells me The Slimelight. Yuuuch. The limelight, if ya don't know, is like the worst club in New York. They search ya, charge like a zillion dollars for a drink, card like crazy, and have bouncers that beat the shit out of people. I ask Evan how much it's gonna cost us to get in, and he tells me the ad says fifteen dollars. Doh. I tell him to stay right there, not to go anywhere, and I'll call him right back. He says he isn't going anywhere, that he thinks he is gonna have diarrhea again, and maybe it was the pancakes and tea he had earlier. I hang up.

I think. Very hard. About paying fifteen dollars to see FEAR. I mean, they are FEAR. Fucking Lee Ving. I gotta go. But it is against my Jewishness, and what's more, my Punk Rockness, to pay fifteen dollars. So I figure I should call the Limelight and put myself on the list. Now the question is, who should I say I am. I think. Very hard. About who I am so that I won't have to pay fifteen dollars to see FEAR. I wonder if I should say I'm George Tabb from Destroy Television. They'll probably laugh and tell me Public Access shows call them all the time. Then I think maybe I should tell them I'm from Maximumrocknroll. But then I think they may mistake me for Mykel Board when I get there and beat me up. Hmmm, then I get an idea. I call the Limelight. Some woman answers the phone. I tell her I'm George Tabb, Vice President in charge of sales for DGC (Geffen) Records. I tell her that my secretary, bimbo that she is, forgot to list me for tonight, and for that, I will have to fire her. I then ask her to put me plus one on the list, because I think David (Geffen) would like to join me in scouting out FEAR tonight. The woman tells me that that is no problem, and there will be a ticket waiting for me at the door. I tell her "thank you", and then she asks if that secretary job is available right away. I hang up.

I call back Evan, and his phone rings like six times before the answering machine picks up. I say, "Evan, it's me, George, if you're there, pick up. It's me, George, Evan? Okay, um..." and Evan picks up the phone. He tells me he just had diarrhea, and it is kinda dark. He thinks maybe he has ulcers, and that maybe his stomach is bleeding. Or maybe it was just the Onion Rings he had for lunch. I tell Evan that we are on the list for FEAR tonight, and ask him what time he wants to meet. He asks me how I got on the list, and I tell him it's a secret. He says "oh". Then he says he'll swing by and pick me up around ten. I'm sure glad Evan has a car.

So we get to the Slimelight, and it is packed outside. All these Punk Rockers. Some of whom I hadn't seen in years. In fact, I saw these three woman I used to see at Ramones shows like seventeen years ago. They kinda looked the same, except now they were older, heavier, and were now with their husbands. I looked at them and remembered the good old days. I used to go to Ramones shows a lot, and used to love to stand up front and watch Johnny play. I would wonder how his wrist could move so quickly up and down, and when I would get home from those shows, I would try to move my wrist as quick. And sometimes I'd try it while holding my guitar. Anyway, I'd always be up front, and then those three girls would always show up. Three tough broads from Brooklyn. Which, by the way, has Flatbush in common with pantyhose. These girls, if ya could call them that, would always push me out of the way and stand in front of Johnny. When I would try to get back up front, they'd punch me really hard and tell me to "fuck off". Then they'd raise their fists in the air to Johnny, and I could see that they had enough underarm hair to braid and dreadlock. I'd try to push my way up front a few more times, but I would always wind up getting hit, and would go home black and blue. Once I even got a black eye from one of them. I went home, and my mom asked me what happened. I told her that three big huge guys tried to beat me up, but I kicked their asses. Then my step-dad, Nick, said, "The girls from Brooklyn, huh?" I said, "yeah".

So, there they were, fifteen years later, and now I was happy to see them. Go figure. So I walk up to them and their biker husbands and say, "Hey, remember me? I'm George. We used to see each other at Ramones shows. Wow, how time flies, huh? Wow, isn't this great?" They all just look at me and say nothing. Then one of them punches me in the stomach real hard, and says to her two friends, "Who is this jerk? Let's go see FEAR". And that was that.

Evan and I make our way to the doorman/woman/whatever and tell her we are on the guest list. She asks whose list we are on, and I say that I dunno, probably the Limelight's. She finds our names and says to go inside. But next time, to know whose list we are on. I tell her okay, and me and Evan stand on this long line that winds around a bunch of stairs before stopping at a ticket booth. We figure it is gonna be at least ten minutes.

Forty five minutes later we make it to the ticket booth. We are both bitching that this is taking way to long, and begin to wonder if this is worth it just to see FEAR. Then we remember "I Love Livin In The City", and figure it is. When we get to the ticket booth, the guy asks us for our tickets. I look at Evan, and then at the guy. Uh-oh. I tell the guy we are on the guest list. He says that is nice, but where are our tickets. I tell him the doorman/woman/whatever told us to just go inside. He says we need tickets. At this point, some really big, ugly, asshole bouncer walks up to the ticket guy and asks what is the matter. The guy tells the bouncer that we are being difficult, that we don't have tickets, and that we are holding up the line. The crowd, hearing this, shouts "Yeah, hurry up, you're holding up the line". Wonderful. I look back at all the people and see those three girls from Brooklyn. They look as if they're gonna kick my ass. So do their biker husbands. Shit. I explain to the bouncer

that me, and my associate, are from Geffen Records, and we are on the guest list. He uses his walkie-talkie to contact the doorman/woman/whatever. He blabs into the thing for a few seconds, listens, and then blabs some more. Finally he tells the ticket booth guy something and then walks away. I figure that's that, and start to walk in. The ticket guys says, "That'll be ten bucks, you were on Mistress Fusia's list." I say what the fuck is that, and it was supposed to be free. Then the bouncer walks up to me and Evan, and tells us he is going to beat us up if we don't each cough up ten dollars. I figure I better, I mean, maybe me and Evan could take this oversized gorilla, but I'm sure those three Brooklyn girls would join in, and they'd kill us. So, twenty dollars down the drain.

We walk into the club, and I immediately regret leaving the house. All these trendy little assholes are walking around with their tiny little backpacks and stupid 1970's midriff cut shirts. Yuck. Suddenly we see our pal, Ryan, and I think things might not be so bad. Ryan is this cool punk looking guy who lives around here, and has a plastic skeleton on his leather jacket. He is always wearing a striped shirt, or some other Ramone type shirt, and has spiky black hair. He tells Evan and I that he is really excited about seeing FEAR, and that he has never seen them before. He even buys a "Lee Ving Army" sticker. He tells me the price, fifteen dollars, was a bit steep, but it should be worth it, after all it's FEAR, isn't it? I begin to feel stupid about bitching about the price. I mean, I am gonna see FEAR, one of the greatest Punk Rock bands of all time. What the hell is ten or fifteen dollars. Fuck it. I decide I am gonna have fun. I go to the bar and plop down five bucks for a one dollar beer. What the fuck. It's FEAR. I begin to feel okay.

Then we walk into a different lobby of the Limelight. Ryan gasps, Evan laughs, and I about faint. They have set the place up to be a piercing parlor, and all the kids are lined-up to get holes stuck in them. They have a price list up that says something like "Lips - $10, Ears - $10, Nose - $20, Tongue - $20, Nipples - $30, Clitoris or Penis - negotiable." Huh? Like someone is gonna be at a club and decide to get a hole in their face or crotch? Well, yeah. They do. I guess they get 'em while they're drunk. And what's this about "Clitoris or Penis - negotiable"? What, it depends on the size? I walk up to the piercing woman, the woman who is poking holes through human flesh, and ask her what qualifies her to be doing this here, at this club. She tells me she used to be a bartender, but this makes more money. Serving drinks, sticking a steel rod through dicks, I can see the similarities. Right.

We finally hear a band taking the stage, and make our way to the main room. It is Butt-Trumpet. They suck. I mean, they really suck. They got this guy who looks like Keanu Reeves singing, and they sound awful. Then the guy starts to bitch about his label, EMI, and the crowd loves it. I can see it for the fake bullshit that it is, as can Evan and Ryan. But it seems no one else can. The guy starts to say how the label ripped them off, and how they didn't even show up to see them tonight. If I were the label, I wouldn't either, they suck. Anyway, then one of the girls in the band starts to sing. And suddenly the band isn't half bad. In fact, I begin to like them. She is really punky, and really funny. And she is wearing a torn up Mickey Mouse shirt and plaid skirt. Very cool. They play some more songs with her singing, and I think maybe, just maybe, they are okay. Then Keanu starts to sing again, so I dismiss them and walk out into the lobby until they are through. I see a girl get a bolt stuck through her tongue. Wow.

Finally it is time for FEAR. All the kids with their little backpacks are packed up front, and Ryan says he is going up there to join them. He asks if Evan and I would like to as well. I tell him that we are gonna hang in the back, but to go have fun. He says, "Yeah, Fucking FEAR, alright", and with that, goes up front.

The lights dim and the band comes on stage. Wait a second, where is Split Stix, where is Philo Cramer, where is Derfy baby, and where is Lee Ving? What the fuck band is this? Three young guys in military outfits, and a strange looking singer? I mean, geez. The singer, especially. This guy had long black hair and looked like a cross between Krusty The Clown and a satanic Mickey Mouse, what with that receding hairline and all. I mean, maybe he shoulda hooked up with them Brooklyn girls for some extra hair or something. Anyway, this lead singer guy is really strange looking, and then he counts, "1-2-3-4, 1-2-3-4!" and I realize it is Lee Ving. Oh my god, what happened to him. He sure didn't look like that in "Decline". Wow. Anyway, the band kicks into the first song, and they are so-so.

I look at Evan, and he looks at me. Fuck, I figure, the ad said "FEAR", and this wasn't FEAR. This was more like "Lee Ving's Army". And this sucked. But shit, I figure, I should give this guy a chance. I mean, hell, I'm old too, maybe he'll warm up. Get better. Be funny, like he used to be.

He's not. He does song after song after song. No funny jokes, no insults, just boring songs. That kinda suck. I mean, what fun is FEAR without the humor? It's like seeing Don Rickles trying to sing. Or sex with a really thick condom. Doh. Finally he stops playing long enough to yell at the crowd. Well, not at the crowd, exactly, at the bouncers. He tells them there is some "Natty looking kid" up front who is spitting on him, and that they should kick his ass, then kick him out. The bouncers do. Then Lee and band play some more. He stops a couple of more times to have members of the crowd beaten-up and thrown out by the bouncers. Nice guy. At this point I start to yell an updated line from "The Decline Of Western Civilization". I start to yell, "Hey Lee, It's 1995, can't ya afford a fuckin' facelift?" The crowd laughs. Sort of. But then Lee has some more people beaten up and thrown out. Finally, Evan and I walk into the lobby, disgusted. We hear "I Don't Care About You, Fuck You" and "Let's Have a War". But it just doesn't mean the same thing anymore.

After the show Evan and I walk outside where everyone is hanging out. We see Ryan, and ask him what he thought of the show. He tells us that he was thrown out for spitting. I say, "You were that natty looking kid?" and he says yeah. He tells us that he wasn't spitting, but rather throwing money at Lee Ving, cause he thought Lee could use it to hire a new band. I laugh. Then another friend of mine, Tyler, walks up to me and tells me he got thrown out and beat up by the bouncers for laughing at FEAR. I just nod my head. Then this girl and her boyfriend walk up to me. The girl says that I think I'm cool cause I got thrown out, and punches me. Then she tells her boyfriend that I called her "a bitch and a slut", and tells him to beat me up. I look at her in amazement. I have never seen her before in my life. Her boyfriend threatens to kick my ass, and Ryan and Evan come to my defense. I ask her why she is making this up about me, and finally she admits it is because she wanted to make her boyfriend jealous. Wonderful. Whatever. Anyway, we all decide, we being Evan and me, Ryan and Tyler, and the girl and her boyfriend, that we are gonna wait for Lee Ving to come out of the club so we can kick his ass. Well, not actually me, I say I don't really wanna beat him up, that it is not worth it, but everyone else is intent on really kicking his butt. I figure, when Lee Ving finally does walk outside, he'll have like ten bouncers with him anyway, so this whole thing will just be kinda funny.

We wait around for a while, and it looks as if Lee has escaped through some other door beside the back one. Just as well, I figure. Ryan asks me and Evan

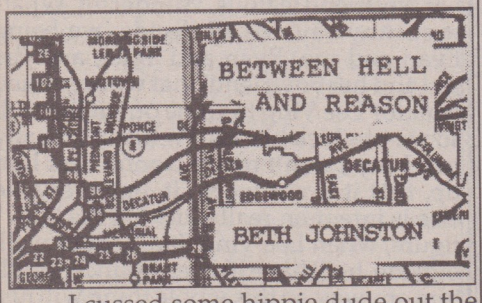
what we are gonna do now, and wonder if we wanna go to the Pyramid with him to see the girl who shoots flames out from between her legs by inserting an aerosol can up there. I tell him no, we saw that last week. But to go have fun anyway. He rubs his head, says goodnight, and leaves.

As Evan and I make our way to his car he begins to tell me his stomach doesn't feel so good. He says he probably needs to eat, and asks me if I wanna go out for some pizza or something. As I begin to answer him I see the three Brooklyn girls and their biker husbands approaching us. I tell Evan that I'll go out and eat anything, just open the fucking car door, now.

Take my life, please.

Endnotes:

1. Got a tape in the mail from a band called the CONNIE DUNGS. This is punk rock. Really, really good. The guy, Wayne, who sent it to me is really cool, as well. I guess you can write them at 3818 Hardeman Drive, Ashland, K.Y. 41102.
2. Got the new RIP-OFFS album from Jon Von. What can I say. Dolomite!!! I also saw BLANKS 77 a couple of weeks ago, the lead singer kept falling off the stage. They were Punk Rock.
3. Cool zines I got my hands on this month include Make Room, Man Will Fester, and Spooky Poop Zine. Look for reviews of these rags in this rags.
4. The SNFU album is great. Truly art. Very funny, very clever, very rocking, and very SNFU. I love them guys.
5. I'd tell you that the new LUNACHICKS album on Go-Kart sucks, but then they might beat me up.
6. Oh yeah, you can still write me at Destroy Television / P.O. Box 323 / Village Station / New York, N.Y. 10014.
7. In very sad news, Bob, from NEW REPUBLIC, probably one of my all time favorite bands in the whole world, passed away last month. Bob was the most gentle, and nicest guy I ever knew. He was 27. He has left a large hole in all of our lives that can never, never be replaced.



I cussed some hippie dude out the other day, just to get him to leave me alone. It didn't seem to matter to him that I didn't want to be bothered, as I was sitting in the square of Little Five Points, reading a book, like I always do before I have to go to work. He called me a bitch because I didn't want to listen to his inane bids for spare change. So I'm a bitch for not wanting to be bothered? Love that logic.

After he slinked away, some man walking his dog asked me if I'm that mean all the time. He didn't wait for an answer, he said I should just be nice. I walked to work wondering why men are never castigated for their anger or told to smile and be nice.

Lydia Lunch and Exene Cervenka got that same response when they came to town in March. They performed a political/social rant and poetry gig to a crowd of about 100 in a cool little bar right here in my neighborhood. Ten or 12 hopelessly mainstream guys got pissed off at Lydia and stomped out. I think they confused her dripping sarcasm for anger. What she said was no different from Jello Biafra's astute and biting social and political commentary. So what? Truth hurts. Maybe instead of getting offended at her saying it, they should really direct their anger at the people and institutions that perpetuate our problems. Other people in the audience didn't seem to think Lydia and Exene had the right to be angry at things like poverty, war and woman-hating. Like their anger and sarcasm negated the value of what they had to say. I think their indignation and outrage underscores the urgency of their message.

And that's what I told some old man who was peddling his self-published book on feminism at the bookstore recently. I sarcastically asked him if he'd single-handedly solved all of feminism's problems for us. He replied yes, because we had screwed everything up by getting mad and militant about our cause. We should protest nicely. We should demonstrate politely. I threw him the fuck out of the store as he scolded me for getting angry. I wonder if he'd have said that to another man?

Anger is another emotion in the vast range of feelings we possess as humans. To tell half the population — the female half — that we have to play nice and not get mad is a huge crock of shit. Admonishing us to hold our temper is the same as denying us the ability to express what we think and feel. In effect, it denies us that which makes us wholly human. It renders us passive, and to a large degree inanimate, and that seems to be what a great number of guys want or feel comfortable with. Attitudes like that border on misogyny, which is hatred of women that springs out of fear of women. I still see an awful lot of guys who fancy themselves as alternative or punk whose actions indicate those types of beliefs. Like the little suburban wannabe who tried to lecture me on one of my previous columns. After I told him and his macho jock friends repeatedly that I don't give a rat's ass what they think, he chided "what are you getting mad for?" Like my getting mad somehow was the same as fouling out of the game. Pardon me for not wanting to stand there and listen to a barrage of bullshit from some self important, self-appointed wannabe scene icon. Would some guy stand there and passively accept it? No. He'd throttle the preppy fucker and his football friends. That's exactly why I've fought more guys than I've ever fought with girls. I was never taught to play nice and be a nice girl and I'm not about to start now. I can really appreciate that my mom never forced that nice girl role on me, especially now, since I live in an urban setting. There are tons of predators on the streets who see women automatically as targets. I've found that women have to be ready to respond loudly and aggressively to keep from being seen as prey, or worse, as willing participants.

I've been called a bitch more times than I can count and I've been told that I cuss like a sailor. Luckily for me, those words were uttered by men beating a retreat after they fucked with me and I responded harshly. I still don't see how I'm a bitch for defending myself. Aren't they more in the wrong for starting it? What's wrong with guys who can't resist or see it as well within their authority as males to yell at or to say vulgar things to women walking or sitting alone? Isn't there more wrong in some guy seeing a woman reading a book and deciding to plop down and start evaluating her body? What about the guys who showed me their guns as a silent threat when I angrily asked them who the fuck they were tooting their car horn at as I waited to cross the street. They didn't know me me, they just saw female legs. I wasn't asking for it. I was dressed like a guy, like always, which couldn't possibly be construed as provocative. It's a rare day that I walk to work and don't get hassled like this at least once.

I resent it, because it's only directed at women. I don't ever hear of men yelling "hey baby, sit on my face" to another guy walking up the street. And they don't stand on the streetcorner and say "nice ass" or "big tits" to other guys walking by. Now, exactly who is wrong here?

What really sucks is that I can't just ignore them and their comments. In the predator's vast wisdom, women who don't respond viciously to their verbal transgressions, or women who ignore it must really like it. "Well, she didn't say

anything, so she must like it, so I'll say it again." So goes the logic.

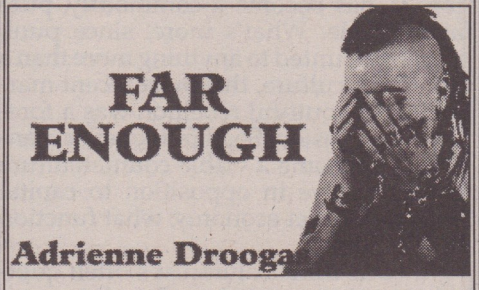
There's no way to win in situations like this, except to grow a dick. Other men are immune, it seems. And even if they were harassed on the street, they'd be congratulated for kicking the bully's ass. Even when they behave at their absolute worst, they're never told to just smile and be nice. Just like they're never scolded for defending themselves. It boils my blood to know that it's 1995 and women are still being told to smile and play nice. It's impossible to be nice in certain situations. Men aren't nice all the time — why should women be expected to be?

In a perfect world, I wouldn't have to go off on jerks. And in a perfect world, they'd leave me alone to read in public or walk to work unharmed. But I know the world is far from perfect, so I loudly and vigorously defend myself from these assholes. More importantly, I refuse to be made to feel ashamed of my behavior, when provoked. I don't think defending myself constitutes being a bitch, and one thing's for certain: I'm not a doormat. So wipe your feet elsewhere, please.

...as if i didn't have enough problems with my AWOL Antler Helmet and Tim forcing me to knuckle under and use vowels, i've been listening to the Beatles a lot lately — which has, in a roundabout way, brought it to my attention that "pop-punk" can suck my dick. Thus am i bringing it to yours. Slurp away, pop-punk. Don't worry about having to swallow anything, it'll probably just rematerialize in Winnipeg anyway (i realize that, since my own band has had the "pop-punk" tag tied to our toes every now and again, by the principle of mathematical substitution, you may be misled into thinking that i have just stated publicly that my band can suck my dick. I have not. I refuse to be fellated by a bunch of Pabst-fartin' retards. It's morally wrong. Besides, Mike Thrashead from *Flipside* said we *weren't* pop-punk, we were "punk rock with some pop thrown in," and *Flipside* still swings enough weight with me [Hud's 1985 endorsement of vegetarianism {ick!}, cat ownership {ick2!}, "Hands Across America" {beyond ick} and Woodstock {ick to the ickth power} notwithstanding] that i feel no moral qualms about taking their pronunciations as gospel truth when it's convenient for me to do so). Anyway, when i speak of "pop-punk" sucking my dick, i kinda have a specific subdivision of pop-punk in mind (all of whom have real purty mouths, i'm sure); in point of fact, one of the reasons why pop-punk CAN suck my dick is due to the fact that the label is now being so broadly applied as to be teetering on meaninglessness. By golly, if *I* ran the circus, "pop-punk" would only be used in reference to bands who played POP songs with punk instrumentation, bands like Sweet Baby and the Beatnik Termites, bands who(m) i adore (but would not go so far as to say that *i* would suck *their* dicks. C'mon, fellers, let's call it a draw and hit the nudie bars!). It would NOT refer to Ramones-derived bands like the Riverdales or Queers who, like the Ramones, write a pure pop tune every fourth song or so. It would NOT refer to any band (that i am aware of) on Epitaph. And it absolutely, positively, etched-in-stonely would NOT refer to any band that sounds like Jawbreaker, or Samiam, or J Church (actually, i've never heard J Church, and i suspect i don't need to because i rode their streetcar once in San Francisco and decided i hate them. Rode it twice, actually, since i was told to take the J Church streetcar "heading away from downtown," and promptly boarded the J Church streetcar heading *towards* downtown. Well, FUCK, man, i'm from Wisconsin! It ALL looks like downtown to me! Anyway, this whole sorry afternoon of doing the J Church shuffle annoyed me to the extent that i decided any band that would name themselves after The Current Instrument Of My Oppression, the J Church Streetcar, must suck hard [and if you REALLY want me to hate your band, name it "Car Ahead Of Me At The Drive-Up Window, Bank One, Green Bay"]). I do not dig those bands, and i do not dig their ilk. I could not dig them in a car. I could not dig them near or far. I could not dig them in a box. I could not dig them with a fox. Not in a box, not in a tree, not with a fox — Sam, let me be! I'm sure all the members of these bands are really swell individuals (and, in an old issue of *Panic Button*, the drummer of Jawbreaker wrote one of the funniest things i've ever read regarding the similarities between baseball and punk rock, and i don't even *like* baseball). They actually do not need to suck my dick, nor are they such an atrocity that they need to be completely and utterly driven from the punk scene and deep into the hills of Central Europe by a mob of angry villagers with torches. That would be emo. What *does* need to suck my dick is the entire scene-wide mental framework that allows the Jawbreaker/Samiam/J Church school of semi-melodic, vaguely punk-derived, sped-up pleasant-at-best FM rock to fall under the at-one-time-hip classification of "pop-punk." I have a total of three gripes with these types of bands: 1) they're not punk enough for me; 2) they're *certainly* not rock & roll enough for me; and 3) most importantly, THEY ARE *NOWHERE NEAR* POPPY ENOUGH FOR ME. I mean (insert Clara Peller voice here), *WHERE'S THE POP???* I don't hear any fucking "pop" component in these bands. None whatsoever. Christ, it's enough of a chore trying to root out the punk and the rock & roll aspects of their tepid Crystal Pepsi™ orthodox pop-punk musical slush; you'd think they'd put the alleged pop parts where they could be easily located. Well, *where are they? Where are they located? Point to them as they go by, that i may know them (Biblically)!* When, during any given Jawbreaker or Samiam song, does it sound like a punk version of Buddy Holly or the Beatles or the Monkees or Herman's Hermits or the Hollies or Badfinger or the Raspberries or the Knack or any other yardstick of popness one might choose to apply? Huh? (this question is only semi-rhetorical in intent as i own no recordings by Jawbreaker or Samiam) I don't hear it, man. Now, you take a REAL pop-punk band like the Beatnik Termites, and they're veritably CLOUTING the listener with pop-ness. I mean, i had to typeset the lyrics to one of their songs for the "Water Music" CD (a swell comp out on Just Add Water Records, a label run by one Jason Duncan, who suggested a few months ago that i excoriate [mere mortals] Ten Foot Pole and Face To Face in print for daring to perform [of divine origin] Descendents covers — and was clearly spotted playing bass for the Parasites Friday night, whose repertoire now includes a cover of the Descendents' "Pep Talk" [and i didn't seem to hafta twist his arm much to get him to do "Der Weinerschnitzel" either]), and i'm typin' away, i get to the Beatnik Termites lyrics and it's sorta like *"there's a girl in a little red sweater I like, girl in a little red sweater I like, girl in a little red sweater I like, blah blah blah, girl in a little red sweater I like, girl in a little red sweater I like, girl in a little red sweater I like, et cetera, et cetera, girl in a little red sweater I like, girl in a little red sweater I like, girl in a little red sweater I like, oh yeah, boy, gosh do I like that girl in a little red sweater that I like, cuz she's a girl, and she's in a little red sweater, and I like her, oh yeah"* and about halfway thru i got so fed up with typing this shit that i almost stood up and heaved a fucking shoe in the general direction of

Cleveland and DAMN NEAR added a few unsolicited modifications to make the lyrics read *"girl in a little red sweater I like, girl in a little red sweater I like, you'll taste the black sperm of my vengeance — crawl, cunt, crawl! — girl in a little red sweater I like, tra la la la la la"* but, for some sap-ass moral reason, opted not to. I mean, fucking PUKE, ya know? Buuuutttt...get the CD and play it, what happens? Yup, you walk around for the next couple days singing *"girl in the widdle wed sweader i wike, girl in the widdle wed sweader i wike"* and you *don't feel stupid for doing it.* In the words of XTC (whom i do not necessarily endorse) "this is pop" (i mean, that's not even one of their better songs. "Denise Denise" — an even *more* syrupy number about going to church on Sunday morning to watch Denisey-Pie [apparently a Cleveland TV newscaster, though this information is not necessary for the appreciation of the song (in point of fact, it's somewhat distracting)] sing in the choir — had me on my fuckin' *knees*, playing the track about twenty times in a row [much to the anguish of my co-workers] and practically weeping openly at the SHEER FUCKING PERFECTION of it all [although i hasten to add that by no means should one infer from this that syrupier = better]). I mean, on paper, *this song —pure pop — looked beneath contempt.* When the song was actually *played* in the Termites impeccable (*barely* peccable, at worst) "Rocket To Russia"-esque surf-punk style, it became a different entity entirely — point bein' that *pop-punk songs do NOT look good on paper.* As well they should not: It is the Sacred Mission of Pop to eternally regurgitate the same old shit (the traditional pop clichés — and i suspect you have a hunch what they are) in new and clever ways that make it (not *appear* to be, but *really* be) fresh and exciting. The mission of pop-punk — REAL pop-punk — is to have punk bands play pop songs. The end. Much like the McDLT, where the ritzy bipartite styrofoam burger container ensured that the hot stayed hot and the cold stayed cold until you, the consumer, grabbed both halves and thwacked them together (although why anyone would wanna ruin a perfect ly good hot hunka beef by slapping cold tomatoes and lettuce upside it is beyond my comprehension), real pop-punk keeps the POP on one side of the line (in the songwriting process) and the PUNK on the other side (in the playing process) as much as possible. In contrast, Orthodox pop-punk (my pet name for the Jawbreaker/Samiam family of nineties rock ers) takes the McDLT and, properly disposing of the styrofoam container, shoves both halves of the burg er in a blender (and *that's* assuming that they're starting with a McDLT to begin with — i suspect there's quite a bit more bun than burger goin' into the blender, in any case), which yields sludge (i'm scared of blenders. At a party at my friend Syd's house a number of years back, we were grilling bratwurst, and a whole bunch got burned — so we took these black, crispy brats, some chocolate ice cream, and a whole bunch of whiskey and put it in his mom's blender. And drank it. It was, without question, the worst thing i've ever tasted in my life. *Worse than contraceptive foam!!!*). I'm *not* saying that their bun-sludge rock *isn't* a valid musical form in and of itself; i *am* saying that 1) i don't dig it much, and 2) it has no resemblance whatsoever to any type of music rightly called "pop." I mean, *even the song titles of this orthodox pop-punk stuff are at odds with the pop aesthetic!* The whole l'OINT of pop songwriting is to create something instantly memorable, somthing you can ask for by name down at your local Sam Goody — but you hear an orthodox pop-punk song where the chorus goes *"You'll never know just how I feel, you'll never know just how I feee-yel; you'll never know just how I feel, you'll never know just how I feeeyel!"* and y'think the song is called "You'll Never Know Just How I Feel?" Fuck no. The song'll be called "Delaware" or something (i apologize to Milwaukee's Alligator Gun [who are a good band] for using their song as an example, but it's the only orthodox pop-punk song i know both some of the lyrics and the title to). Of course, the counter-argument to this gripe is that titling a song of at least measurable punkiness "You'll Never Know Just How I Feel" would sound boring, as if it were an Anne Murray song or something. And indeed it would. However, does this necessarily mean that *all existing traditional mechanisms for logically deriving song titles from song lyrics need to be shitcanned, lest our punk songs wind up with bland Anne Murray titles? NO! I* say thee *NAY!* It means that *people need to craft their songs in such a manner that the lyrics DON'T SUGGEST that the song have a logical title that sounds like an Anne Murray song;* like, the song should be restructured so the chorus goes *"You'll never know just how I feel, yeah yeah yeah!"* — then they could call it "You'll Never Know Just How I Feel, Yeah Yeah Yeah" and everyone would be happy And, come to think of it, that's *another* gripe i have with orthodox pop-punk: they *never* go *"yeah yeah yeah!"* I mean, where the fuck is the *tradition?* The sense of *history?* The CRUCIAL POP SELF-AWARENESS??? EVrybody needs at least one song that goes *"yeah yeah yeah,"* or you're not pop. Shit, you're barely punk! Pop is like wrestling in that the product is continually recycled by a small faction of insider-slash-hipsters and fed back to a doltish public who are easy pickins by virtue of their short attention spans and lack of historical perspective. In wrestling, when, say Native American star Billy White Wolf disappears for a bit and returns as diabolical Iraqi madman Sheik Adnan Al'Kaissie, the rubes have no fucking clue and the hipsters wink knowingly. Six months later, the rubes bring their Cheap Trick albums to Record Exchange, where they are purchased at a fraction of their original cost by the hipsters, which is how we got to be hipsters in the first place (of course, besides dividing all of humanity into hips and rubes, pop/wrestling also yields a third category, the cynics. Cynics think wrestling and pop is fake, but they are utterly discredited by virtue of never liking it to begin with). There is NO such hipsterism occurring, to the best of my knowledge, in the field of orthodox pop-punk. Bands will replicate 7 Seconds "New Wind" LP (i consider this to be the foundation of orthodox pop-punk [and a pretty good record, really] much like that first Stooges album is considered the foundation of, um, *something*) *without even having heard it.* This is "pop" music not only FOR rubes, but BY rubes — and, since pop implies a savvy hipster class and a perpetually clueless schmoe class, this is not pop at all. Since these bands aren't pop, their intended marriage of pop hooks with punk energy (A GOOD THING) is and always will be completely unsatisfying, THUS AM I FORCED TO INFLICT THE BEATLES UPON MYSELF ALL DAY LONG (and, although this is probably *really* pushing the corporate mission of *MRR*, i'd just like to state, for the record, with gusto, that the Beatles were *way* cooler than the Rolling Stones, if for no other reason than they were *smarter* and *funnier*. *"Oh, but Rev. Nørb, the Stones were such BAD boys!"* Fuck, Keith Richards probly stole my Antler Helmet so he can even *more* closely resemble Rudolph the Red-Nosed Reindeer...scrawny English curs filching Antler Helmets from nerdly, defenseless grasshopper men! Like, i'm *shakin'!*). The Beatles are now what i listen to in lieu of bad pop-punk. I dig 'em. You don't have to. In point of fact, this being a "punk" zine and all, i would *like* to think that a significant percentage of people reading this column *hate* both the Beatles AND the Stones (whom i actually like, but almost only a little more than The Who), sheerly on principle. And that is as it should be. However, there is one point i feel i MUST make in the Beatles' defense:

as a wild-eyed man of rock'n'roll, i have had occasion to defend the Beatles' honor many a time, usually from dopes so bereft of Beatle Perspective that they actually think "The Beatles Second Album" was the Beatles' second album. The ONE and ONLY anti-Beatle argument i have never been able to refute (to my own satisfaction — you're *not* gonna talk someone into not hating the Beatles, believe me) is when the person i'm arguing with looks me in the eyes, and calmly and rationally states "they were such *fags!*" I've heard this from people of a number of genders and sexual preferences, and i've always had to cede the point and slink away (although, hey, fag-ness has nothing to do with sexual preference, and just because John Lennon mighta sucked a guy's dink doesn't mean he was a fag [of course, it *is* sort of a step in that direction][and, speaking of fagginess, i bet the Stones had more flutes on their records than the Beatles did — and what could indicate musical faghood more decisively than flautists on the payroll, huh? Nothing!!!). BUT! Thanks to today's bumper crop of ultra-blah, un-poppy pop-punk bands forcing me into the clutches of my Beatles CDs, i now have THE ANSWER!!! To wit: *The Beatles were not fags because John Lennon screamed good.* How d'ya like that, turkeyneck?! Ain't no wise-ass comeback for *that*, is there?! John Lennon screamed *loud*. John Lennon screamed *cool*. John Lennon screamed *a lot*. The only person who screams as cool as John Lennon is Kim Shattuck from the Muffs (damn fine 2nd Muffs album, i say. Kim screams 35 times, not counting the times she's screaming words. I occasionally wonder what it would be like to enter into carnal knowledge with her — NOT, mind you, due to any prurient interest on my part, but simply to find out what one would have to do to elicit blood-curdling screams of that nature from her when she *wasn't* behind a microphone. I ofttimes also wonder what life is like for the poor schmuck whose apartment is directly above hers — whether he gets any sleep at all and whether he sees these horribly disfigured guys leaving her apartment in the morning with half their fucking faces blown off. Hmm...y'know, Ronnie Muff is one of the only people i've ever met whose eyesight is as bad as mine [we traded glasses and were immune to each other's prescription], maybe he neglected to wear adequate eye protection during a particularly scream-evocative coupling and had chunks of his eyeballs blown off sonically, hence his poor vision [whereas *my* vision began failing right around the time i started sprouting the Chia Palms]. In point of fact, maybe he's actually got a really fucked-up cyborg/cadaver face like Deathlok The Demolisher, and he hides it under a rubber Ronnie mask. Yikes. I must further wonder if, in the interests of both home improvement and recreational coitus, a properly aimed ear-shattering Shattuckian scream could, say, strip old paint from a storm door. I mean, that's *gotta* beat standing outside in ninety degree heat with a sanding block and a package of 60-grit, hey? Then again, the Makita Power Sander is probably less work than either and perhaps the way to go). Although there is nothing "punk" about the Beatles (except for that little four-measure guitar break right before the fadeout of "Everybody's Got Something To Hide Except For Me And My Monkey"), the fact that they modified pop with totally fucking rad screams indicates that they were the conceptual forerunners of pop-punk, and were certainly way the fuck cooler than non-poppy "pop-punk" bands that don't scream at all. Thank you. Now, if you'll excuse me, i have to go take some old paint off a storm door. How, given a parallel situation, Brian Epstein may or may not have caused said old paint to be removed sonically is left as a mental exercise for the reader.



Most of my columns are personal stories about my life experiences that I feel would be beneficial if I shared them with anyone interested in reading them. Now, I have an idea, but I need the help of others with this one. I want to do a united states tour that revolves around oral history. Not some Henry Rollins spoken word tour filled with contracts and big bucks, but a chance to share my history and the history of others. Speak at punk shows, at people's houses, at the local coffee dives...anywhere that punks gather to communicate and put forth ideas.

There are people in every town who have a lot to say and some great ideas to put across. I want to put together oral history shows with people who are interested. I plan to do this tour with Wendy-O Matic, who just went on tour with the band Animal Farm doing poetry at every show the band played. If this is something you could help me with, please contact me at P. O. Box 40185/Berkeley, CA 94704-4185.

Flying on Highway 5 between Sacramento and Portland, racing ten miles over the limit and frequently more, I'm keeping an eye out for cops while maintaining a constant velocity. The road running the length of California's smog choked central valley concretely demonstrates the difference between content and context. "Ride me over 90, I dare you," the highway seems to say in its very design. The lane widths, the straight aways, the banking on curves, even the sign limited turns all belie the posted speeds. My speedometer only goes to 85, so when I peg that I'm driving on pure speculation.

The right type of music is crucial to maintaining the pace as well as watching for cops. Ideally, something hard and loud. With punk, I have a tendency to accelerate and let my attention wander. Hard rock bores me. I find that the best music, surprisingly enough, is heavy metal; a steady, strong beat with nothing important in the lyrics to distract the mind. Perfect for fast, long distance driving that avoids the long arm, and expensive tickets of the law. Just north of Sacto I start tracking a station out of Chino and Redding at 106.7 FM, the mighty Z-90 or Z-Rock, which proclaims: "If it's too loud, you're too old." Plenty of heavy metal here—Metallica, White Zombie, Machine Head—and quite a bit of that alternative stuff too—Nirvana, Pearl Jam, Bush. I'm thinking how well the alternative rock goes with the metal about when the station fades somewhere past Mount Shasta.

It's evening now and I'm scanning through soft rock, country western and evangelical Christian stations. It fucking snows on the pass in the middle of April, so traffic crawls for about an hour. Then, in the spooky mountains south of Eugene I snag another station. The same station. Out of Springfield and Eugene at 95.3 FM, it's Z-Rock. Z-90. I'm interested now. The requests come through on an 800 number, from different parts of the country. The DJ's announce: "Z-Rock, Worldwide!" and list their what's-new

music show in three different time zones across the United States. Then I hear the punk mixed in with the metal and alternative. Offspring, Green Day, Bad Religion, Samiam. I get it. Z-90's a nationally formatted, loud'n'hard rock'n'roll station with local franchises. As this clone of some national corporate entity statics out between Eugene and Portland, I decide to find a rest stop and sleep for the remaining night.

Ideas about how to attack and destroy the dominant, world-wide capitalist culture emerged at the turn of this century. In the US, the IWW advocated "building the new society within the shell of the old" in 1905. The Bohemian/salon cultural currents of US intellectuals and artists around 1912-17 took pride in their association with this radical labor movement. Dada emerged in 1915, perhaps the first anticultural art movement among many subsequent ones documented by Stewart Holme in his *Assault On Culture.* And Antonio Gramsci, the pro-councilist cofounder of the Italian Communist Party, developed the notion of ruling class hegemony in the 1920's. Hegemony means how capitalism encroaches upon us from every direction; socially and culturally as well as economically and politically. Gramsci recommended that the working class develop and defend its own counterculture as one weapon of the class war against the hegemony of capital. The Stalinization and Surrealization of this countercultural/anticultural milieu effectively stripped it of any revolutionary potential by the second World War.

After the "war against fascism," you know, the good war, schizophrenia emerged on the American cultural front. The Beats expressed a profound intellectual alienation with Eisenhower's "middle-class" 1950's to the strains of bebop and free form jazz. The country's young folk reacted to the repressed sexuality and suburban materialism of the same period with rock'n'roll, in the first instance of what sociologists were to term "youth subculture." Hippies eventually recouped the Beats, as well as eastern mysticism and drug abuse among many other elements, into what was termed "The Counterculture." Calling something "X" doesn't make it "X" however. Similarly, punk emerged with a lot of healthy, anticultural tendencies. But calling yourself a "threat to society" doesn't make you one.

I'll say something categorical now. There's never gonna be a revolution based on music or lifestyle. Never happened, never will. Music and lifestyle might be two cultural aspects of a revolutionary movement, but they won't be that movement's foundation. Revolution's got to be grounded in the working class, and even that doesn't guarantee success.

The US ruling class has mystified the bought-off, frequently unionized upper strata of this country's working class (what Lenin called the "labor aristocracy") into a fanciful "middle class" as part of its hegemony over the consciousness of the workers. Wage slaves remain wage slaves, even if they can buy a house and two cars and raise 2.5 kids in the suburbs with their alienated labor. Young people, whether hippies or punks, insured that their countercultural or anticultural efforts from the 1960's on wouldn't get past the stage of youth subculture by accepting as their point-of-origin and reaction this "middle class" status. Little wonder that neither hippies nor punks in the US developed much of a proletarian sympathy or awareness. Any genuine counterculture or anticulture promoted by these youth subcultures was thus stillborn; meaning that the music, the clothes, the ideas they developed inevitably became commodified and marketed by corporate capitalism. Yep, for all punk's talk about independence and DIY, hearing punk rock on corporate Z-Rock shouldn't come as much of a surprise.

Punk rock, like that hippie shit before it, has become a commodity, pure and simple. What's more, since punk never amounted to anything more than a youth subculture, this most recent marketing of youthful rebellion was a foregone conclusion. So, if punk never managed to become a viable counterculture or anticulture in opposition to capital and the market economy, what function does it serve?

One MRR columnist's often quoted quip, that "you'll be selling insurance when you're my age," backhandedly gets at the most obvious point. Punk rock in particular, and rock'n'roll in general, serves as a social safety valve, allowing rebellious youngsters to let off some steam before they are integrated as productive members of society. To considerably modify Churchill's famous comment: "If you're not a punk rock anarchist before you're 20, you've got no guts; if you are a punk rock anarchist after 20, you've got no heart. If you're not an alternative rock socialist before you're 30, you've got no heart; if you are an alternative rock socialist after 30, you've got no head. After 30, it's all easy listening." Rock'n'roll, in its myriad forms, helps facilitate the transition from rebellion to respectability, giving youth a non-threatening channel through which they can act out their angst and anarchy before growing up and selling insurance.

This is rock'n'roll's least interesting purpose, however. Since the revolutionary pretensions of both hippies and punks never amounted to shit, and since rock music is just another commodity bought and sold in the marketplace, the function of rock'n'roll to expand the control of capitalism over our lives is logical. John Lennon's and Janice Joplin's music now provide the sound tracks for commercials. Offspring and Green Day won't be far behind. And whether it's hippie rock, or hard rock, or heavy metal, or alternative rock, or punk rock; rock'n'roll is just one more weapon in capital's arsenal of cultural imperialism, intended to extend capitalism's hegemony world wide. With Hard Rock Cafes sprouting up from Tokyo to Lagos, with tribespeople in the most inaccessible jungles of Borneo wearing Madonna t-shirts, with MRR printing scene reports from Iran and Cuba; the imperialist and hegemonic functions of rock'n'roll are easy to grasp. Capital seeks to invade and absorb every aspect of social and personal life, down to the furthest recesses of the individual psyche, at the same time it seeks to expand globally, to create an all-encompassing world capitalist market incorporating even the aboriginal peoples at the outermost edges of human society. Rock'n'roll is part-and-parcel of this relentless, total onslaught.

Contrary to Marx, who considered British capitalism's forced development of India and other Third World regions as good despite the resultant destruction of native cultures, and contrary to those bleeding-heart Global Exchange types who bewail the loss of primitive societies as evil, I'm not interested in morally judging the capitalist role, imperialist affect, and hegemonic consequence of rock'n'roll. Was it good or evil that Alexander the Great Hellenized the Mediterranean through India with his conquests? Was it morally justified or unjustified that the Roman Empire acculturated much of the known world of its day? Both were historical stages, out of which emerged new historical realities, so applying moral judgments to this process makes no sense. Ah, you say, but it's different today because we can stop the insidious encroachments of modern capitalism, burn our rock'n'roll records—er CD's—in solidarity with indigenous peoples, sweep away capitalism's decadence with proletarian revolution...

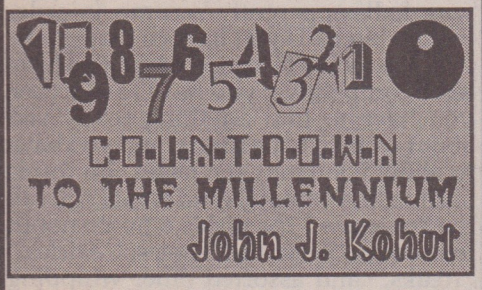
I'm not holding my breath.

Not that I'm a real big fan of Maoist-style cultural revolution anyway. Besides, what I want and what I think I can realistically get are two different things. About the best I can hope for is that the present, harsh proletarianization of the false US "middle class" will produce something

potentially revolutionary. The cutbacks and austerity proposed by both Republicans and Democrats, the decline in real wages matched by households requiring two and even three jobs in order to make ends meet, downsizing and cuts in job benefits, the loss of career and job security, the explosive increase in independent contracting, part time and temp work, the atrophy of organized labor's social power; with any luck all of this will combine to force folks to realize that our class, the working class, is under attack and in need of defense. And, as the cliché goes, the best defense is a good offense.

...ALL THE NEWS THAT FITS...

GO TO TEXAS, GO TO JAIL... Pat Underhill of the Freer Places Project (POB 759, Veneta, OR 97487) sent MRR a little packet entitled "Avoid Prison-Prone States." To quote: "Stay out of Texas, Louisiana, South Carolina, Oklahoma and Michigan." Texas is the leading prison state, incarcerating 545 people per 100,000 residents. Underhill cites unfair courts and corrupt police as some reasons for this high rate. His info packet includes a press release, a handy-dandy US map, and a list of references. Check it out.



Chernobyl still ticking, Spaghetti-O's - accept no substitutes, real estate Russian style, multicolored aliens over the White House, Vlad gets promotion, the coming wars with Japan and China, Antarctic melting, less reading newspapers, Led Zep celebrates anti-Christ, really expensive Japanese bathwater, mystery plague, and how not to kill gophers.....

Hey Moe!

Alerted by a student at Fowler Elementary School in Ceres, California, that there was a gopher in the building, three janitors cornered the animal in a utility room and proceeded to "freeze it to death" by spraying it with several canisters of a freezing solvent used to remove gum from floors. As one janitor lighted a cigarette, the ensuing explosion blew all three out of the room and injured 16 students. The gopher survived the encounter and was later released in a field.

Several weeks earlier a woman in New Orleans set off six aerosol "roach bombs" in an 8-by-10-foot kitchen. A water heater ignited the fumes, setting off an explosion that injured two people and destroyed the neighboring apartment where Tennessee Williams wrote "A Streetcar Named Desire."

In March, a twenty-three-year-old man in New Jersey was charged with stealing $13,000 from a fund he established to aid a boy paralyzed in a traffic accident. "I want to run him over with my wheelchair," said the child.

Alien Nation

A psychiatrist testifying for the defense of Francisco Martin Duran, the man accused of attempting to assassinate President Clinton in October, said that Duran heard voices telling him that "a mist or force" was hovering over the White House and that it was his destiny to die while trying to destroy it. Duran believed that the mist would gain control of Clinton and lead him to do things that would bring worldwide destruction. He also interpreted the crash of an airplane on the White House lawn last September as evidence that the pilot was also aware of the mist. The night before Duran opened fire he reportedly saw a message appear at the bottom of his television screen saying, "Tomorrow will be the day action must be taken." Duran was supposedly first told of the mist by a multicolored alien being. That being said that the mist had been hanging over the White House for 1,000 years.

In Through the Out Door Indeed

Former Led Zeppelin fan Lance Alworth Cunningham told police that he became enraged as the reunited band started playing "satanic" music during its April concert in Auburn Hills, Michigan. He also became upset at seeing an Italian flag displayed during one song because he believed that the anti-Christ would be a Roman and so interpreted the flag's appearance as an endorsement of the anti-Christ. At that point he charged the stage with a knife in an attempt to stab Jimmy Page. Security stopped him.

Our Boy Vlad

In a highly unusual move, Russian ultranationalist Vladimir V. Zhirinovsky has been promoted from Russian army reserve captain to lieutenant colonel. Pavel Grachev, Russia's defense minister, made the promotion as a reward for Vlad's "outstanding contribution to the strengthening of the defense of the motherland." The Russian press has suggested that the move is a "signal for the army and navy to vote for Zhirinovsky at the presidential elections to be held in 1996." Shoko Asahara, leader of the Aum Supreme Truth cult believed responsible for the gas attack on the Tokyo subway in March, said that he expects a war between the United States and Japan. "We are acting based on my prophecy. In the U.S.-Japan war of 1997-98, Japanese cities will be totally destroyed. To maintain our way of life, we need economic independence. In the field of chemistry, we need several hundred kinds of medicine. But even after Japan loses the Third World War, I am convinced we can create a splendid society for our future." He also noted that the "major drive of the CIA is to control us, using poison gas or electric waves." Followers have paid $10,000 for a bottle of his bath water. He has also proclaimed, "I have found a way to produce joy that feels even better than sex."

In March, a financial analyst dressed in a business suit jumped to his death from the 22nd floor of a Wall Street office building. He landed in a historic graveyard, upon a 19th-century sandstone grave marker, 10 feet from the grave of Alexander Hamilton. The event took place at 8 a.m. amid throngs of commuters.

Famous Last Meals

Double-murderer Thomas Grasso ate the following last meal the night of his execution: a burger King double cheeseburger; spaghetti and meatballs; a dozen steamed mussels; one large strawberry milkshake; half a pumpkin pie with whipped cream; and one mango. He loudly voiced his disappointment that his jailers had not fulfilled his last request for a can of Franco-American Spaghetti-O's. "The stuff they just gave me was in a plastic container. I told the guy, 'This ain't what I ordered. I ordered Spaghett-O's, with the O's, little circles, with the meatballs. Franco-American Spaghetti-O's.' I kept on emphasizing the O. 'I don't even want this' and pushed it back out. I did not get my Spaghetti-O's, I got spaghetti. I want the press to know this."

In late March, POW activist Todd Ouellette, 27, was at last granted an audience with President Clinton after more than two years of holding a daily vigil in front of the White House. Ouellette, who often spent days in painful positions with 50 pounds of rice strapped to his back in reenactments of torture inflicted on American POWs in Vietnam, said that he really didn't know why he was so obsessed with the cause since none of his relatives or friends served during the conflict. Stopped by the press when he left the White House, Ouellette said, "I'm out of here. I've got to worry about the coming war with China...That will be coming up around the year 2000."

Eleven-year-old Michael Kearney is set to enter graduate school at the University of West Florida this summer. Said he, "When kids my age were spelling 'cat,' I was spelling 'antidisestablishmentarianism.'"

According to a recent poll by the Times Mirror Center for the People and the Press, only 45 percent of American adults said that they read a newspaper in the past day and 61 percent watched a television news program. The poll concluded that the "O.J. trial has clearly disrupted previous news consumption patterns around the country."

According to the American Library Association, during 1994 it received 760 "challenges" or censorship attempts aimed at books or other library materials. It was the highest count since 1981's 1,000 challenges.

Life in the Other Superpower

In March, a missile fired by a Russian attack jet during an exercise went astray and narrowly missed striking a nuclear power plant and an apartment complex. "We have repeatedly asked that the missile testing range be moved , but the answer was always negative," complained the regional governor.

•Moscow police believe that organized crime is responsible for the disappearance of thousands of elderly Russian women from their downtown Moscow apartments in recent months. Police say that the crime groups kidnap and kill the women and then sell their choice apartments to Western businesses for $100,000 for a three-bedroom flat. As many as 17,000 people nationwide are believed to have been killed as part of the housing scam during 1994.

•The rate of thyroid cancer in the region north of the Chernobyl nuclear plant is almost 200 times higher than normal.

•Western scientists studying the crippled Chernobyl plant say that a second disaster could happen there "at any time" because the pillars supporting the reactor are about to burst. The pillars are bearing five times their design loads due to the damage caused by the 1986 explosion.

The American Society for the Prevention of Cruelty to Animals and New York City police raided the "world series of cockfighting" in March, collecting 100 fighting cocks and arresting 300 people. The national championship of cockfighting was being held in a converted Bronx movie theater. The birds had been pumped up on angel dust and steroids and had to be destroyed. They were described as "in a state of rage at all times" and "will attack any living thing that comes near them."

Argentine scientists are warning that the Antarctic ice shelf has begun to break up much more quickly than originally expected due to warming seas. In January a chunk of ice 48 miles by 22 miles broke off the Larsen ice shelf. "The first thing I did was cry," said one scientist. "If conditions remain unchanged, this could cause catastrophic flooding all over the world."

A Queens, New York, woman is suing her former psychiatrist for $5 million, charging that he seduced her into a sexual relationship. According to her testimony, when she asked him whether it was proper for them to be having sex, he "told me that when his medical class took the Hippocratic oath he was not present and it did not apply to him."

Officials of the World Health Organization and the Indian government revealed in March that they still do not know the origin of the pneumonic plague that struck the western Indian city of Surat last September. They also disclosed that there were cases of bubonic plague in that city, reports of which had been officially denied.

Kohut's latest book is Stupid Government Tricks, published by Penguin USA. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, PO Box 25682, Washington, DC 20007.

I imagine that most of you are familiar with Dungeons and Dragons, or "D&D" for short, the fantasy role playing game that generated a huge profit from the late 1970's to the present for a company known as TSR; and that brought the whole idea of role playing games out of the back rooms of obscure game stores and into mainstream society. As D&D and various other clones became more and more popular, they generated more and more of a controversy: besides the fact that D&D received a bashing from the religious right for containing references to demons and witchcraft, role playing games in general carried the implicit threat that participants might take them too seriously, and might try to act out their role playing fantasies in the world around them. Indeed, this proved to be the case in tragic instances where kids journeyed into subways to battle trolls, or would bring homemade battle axes to school to deal with the monster in the desk next to them. But can role playing games be blamed for how obsessive players became, how fanatical, how removed from reality?

Do you remember junior high school PE class? Do you remember watching the boys playing football, remember how they took the names of NFL players, squatted down to assume the position of quarterback, and barked out the numbers of players that did not exist? Do you remember how angry they grew at the opposing team, how violently hostile they behaved towards those on their own team who fumbled the ball, how they cursed at one another, how they called the boys who sucked at football "wimps," "fags" and "pussys"? I do. Let me welcome you to the wonderful world of a role playing game taken too far, and I'm not talking about D&D anymore; no, I'm talking about a far more dangerous game, a game not only tolerated by our society, but seemingly condoned as well: oblige me to call this as of yet unnamed game "Fag-bashing and Footballs," or "F&F" for short.

The objective for young male players of F&F consists of trying to gain more and more machismo points; the more you collect, the more the other kids label you a "stud," or "macho," and the bigger your balls apparently become. In order to gain big balls you have to like sports, or at least enjoy talking about it; you have to be competitive; you have to like cars; you have to find anything sexist said about women to be funny; and you have to show contempt for lesser life forms such as small animals and what I will call the "outcasts," the males who do not fit the above criteria, the "sissies," "fairies," "freaks," and assorted other whipping boys.

To be a whipping boy means, as the title suggests, being actively pursued in one way or another by gangs of young males, gangs that use you as a means to gain more experience at being macho; in short, they abuse you—sometimes mentally, sometimes physically. In the role of whipping boy, you normally have two choices: 1. you can try to become like your persecutors, you can try to raise yourself up to the level of "normal boy" by feigning interest and knowledge in the world of football, big block Chevy engines, hunting animals, killing Iranians, or whatever. 2. you can allow yourself to continue being used as a whipping boy, perhaps going mad and eventually deriving pleasure from the role.

As a whipping boy, I chose another option: I ran away, first running from PE and the horror of locker room machismo, then running from the horror of junior high school in its entirety. In short, I stopped going to school. My attendance dropped at times to below 25%, and my

GPA dropped to somewhere in the 0.5 range. So they brought in the school psychiatrists and others of the same breed to find out what neurosis I suffered from. I told them the truth, my truth, that I thought there existed a terrible and brutal game at the school, that the kids behaved like monsters, that I simply had grown tired of eating my lunch in the bathroom for fear of being victimized. But the truth didn't matter, they made me feel as if the problems I had lay within me, not from without; the problem could not have been the whole machine, it must have been the gear, the whipping boy who had not learned to pick one of two options available to him in the game F&F.

When I found the punk scene, I found individuals who helped me to realize that the problem did not lie within me but within the confines of a society wide role playing game, a game of which F&F exists as only a much smaller component, a game that I will call "Victimizers and Victims," or "V&V" for short.

In V&V you constantly try to gain power by climbing over other people, rising higher and higher on the great monkey ladder. There are no questions of ethics in this game, just a philosophy of might makes right, a philosophy that finds expression in various forms depending on what level of the ladder you are on: the lower you are, the more direct and physical; the higher, the more mental and indirect.

To best help you succeed in this brutal game you should have two things: 1. Victims: sometimes these victims are the opponents you have to beat in the great contest; sometimes these victims are used as examples to potential adversaries of what you are capable of; and sometimes victims exist solely for you to vent your frustrations on, to sharpen your brutal nature, to make you feel better for not being higher on the ladder. 2. Allegiances to help you destroy your victims, allegiances with whom you have to share your power: on the lowest level of the ladder, these allegiances are typically called "gangs"; on the highest level, the world of big business, they're given more eloquent sounding names like "corporate interlocks," or "affiliates."

Besides teaching me about V&V, members of the punk scene showed me that there existed another option to accepting either the role of the oppressed or oppressor, or even to running away: fighting back. But what did that mean? One thing I learned is that it meant having pride in being considered a freak by members of the mainstream society, the V&V players. But other than this, I really didn't know.

When I entered High School, I was unsure as to how others would respond to me, how others would react to someone outwardly glad to be a pariah, glad to be apart from the accepted role-playing game. At first, my peers seemed lost as to which role to drop me into; and then of course it started happening once again: the testing, the attempts to victimize: in my English class they intentionally moved behind my desk, a gang of them (Greg Baxter, Frank Clark, Mark Compton, Kurt Steindorf, and Peter Ramos); and when the teacher, a kindly but senile woman, turned her attentions away, they would assault me with their words, words about me, my family members, anything that might be important to a person, boxing me into a corner with what they said, attempting to strip me of any personal power. The whole class knew about it, and did nothing; I realized the only person who would change the situation would be me; and what did I do to "fight back?" against these guys? I beat one of them up after school.

I remember crying after fighting with that kid. Why? Because I wondered if I had done the wrong thing; I wondered what else I could have done, how else I could have defended myself; and because something had happened while I had been fighting my peer:
he had stopped defending himself, he left himself open for me to do anything I wanted to, he allowed himself to become my property; allowed me to become his victimizer, a role I never wanted in a game I never wanted to play.

For a time after this incident I tried to commit myself to the Gandhi approach, the "I'll never hit anybody again" way of dealing with V&V; I became what others in the punk community referred to as a "peace punk." But unfortunately my commitment to non-violence didn't last long. Why? Well, it had a lot to do with what I saw happening with the punk scene, a scene that I felt like a part of. You see, many punks believed in a principle of fighting back, of resisting, against oppression, but knew as much about what this meant as I did when I entered the tenth grade; and as a result, they didn't know how to deal with a very real threat when it made its presence known: the threat of gangs of tough thugs coming to our shows to practice their brutality, to play their little game of V&V.

The most destructive gangs that I witnessed using the punk scene in this manner, were gangs of skinheads; and in 1984, the year I became a part of the scene, the two most frightening skinhead gangs that I knew of considered San Francisco their home: 1. BASH(Bay Area SkinHeads), a group that thrived in the mission district of the city. 2. the SF Skins, who dominated Haight Street, occupying the park at the end of said street, sitting at the top of the park's hill, what they called "skinhead hill," watching over their little patch of nothing, sometimes making their way up and down Haight to tell punkers that they didn't belong there. Apparently, these two gangs tangled with one another on occasion, I really don't know; what is certain, both gangs made their presence more than felt to people in the scene.

Unlike the skinheads that appeared later in the decade, these aforementioned skins did not look like neat, properly groomed, young racist warriors; nope, they looked like big, often fat, redneck slobs, sometimes with a great deal of facial hair, or hair in general, sometimes wearing t-shirts emblazoned with "Jack Daniel's," sometimes even wearing cowboy boots, most appearing to be in their late twenties to early thirties. Generally, their involvement in the punk scene consisted of the following: appearing at punk shows at places like the On Broadway or The Farm, totally sloshed, sometimes on speed, always in a big group, and always intent on starting shit. And who did they start shit with? How? They picked the punk rockers that stood out the most; you know, young kids with big spiky hair, or kids wearing political statements that the skinheads didn't like, anybody the skinheads thought of as being particularly notable examples of "sissies," "fags," or "weirdoes" etc.; and once they had their whipping boys or girls chosen they would pick on them, the Slam Pit of course proving to be the best place to accomplish this. If a victim went into the slam pit, they would usually find themselves quickly being physically attacked, they would find some big drunken asshole actually punching them; and when the victim turned around to face their attacker, they would find that attacker standing confidently with fellow skinheads, daring the victim to try something; and what would the victim do? What could they do? Perhaps they would look around at a room full of hundreds of people, people perfectly aware of the ugly game taking place, and wonder, as I did, why that room, the scene, had not come alive to expel this menace. I remember waiting, waiting for these skinheads with names I can still remember, names like Bags, Terry, Beau, Nazi Bob, Mark Dagger, to be ejected from the scene, to be thrown out the door. But it just didn't happen, and I felt the same fear that junior high games of dominance had made me feel.

So, you might ask, why not just leave the scene if it made me feel that

way?

Because, simply, the scene was where I knew I belonged, the scene had shown me some of the best people in the world, and I didn't feel right in turning my back on them, on my community. No, I wouldn't run away from the problem, I didn't know what to do, but I knew I had to do something; I had grown tired of hearing people in my community talking shit about skinheads and doing nothing, and I grew angry—angry enough to fight back. Still not knowing fully what this meant, I fought back physically; and unlike fighting in high school this lead me down a very dangerous path, a path that lead to seriously hurting a couple of skinheads, being almost killed myself, and almost spending a long time in prison.

I hope this doesn't sound romantic. I certainly don't consider any part of it to be; I don't consider the human body to be one that is designed for fighting, but apparently that is how human beings have decided to use them, and to use their brains. This doesn't mean that the punk scene needed to allow itself to succumb to the same illness infecting humanity. We could have fought back; and in the case of the skinheads, and other violent gangs who behaved similarly, we could have stopped the problem before it rose to a level that left many of us with only the option of violence left to use as resistance: we could have shut the doors to such people before they walked through them and planted themselves within the crowd. How? By not letting them into shows, or even by not talking with or associating with such people; I can't even begin to tell you how many people in the scene said things to me like, "Yeah, the skinheads are a pain, but they can be cool if you get to know them."

But isn't what I'm talking about here "water under the bridge?" After all, you can't change the past, right? Right! You can't correct the mistakes that have already been made; but you can show people these mistakes in hopes that they won't repeat them again; and this is why I'm rambling on here about gangs, about V&V, about role playing: you see, as hard as it may be to believe, it looks like gangs might be coming back into the scene; most notably that certain punk bands are even encouraging the creation of gangs as some form of strange pet projects, pet project's that act to support the interests and ambitions of the bands in question. Sound familiar?

Remember Suicidal Tendencies, the hardcore LA punk band that had a video on MTV back in 1984? Well, apparently this band had a brilliant idea: let's encourage the creation of a gang that supports us, a gang called the "Suicidals." On the cover and back of Suicidal Tendencies's first album you can see the t-shirts of various Suicidal members, t-shirts emblazoned with wicked skulls and what not.

Well, guess what happened? Suicidal Tendencies's pet project soon ran amok on them and out of their control. Imagine that! A real gang, a really violent gang, had been created, a gang that has to be ranked right up their with the skinheads as being an extremely harmful parasite to the punk community of the 1980's.

Most of the tales of terror I heard about the Suicidals revolved around them victimizing people in the Los Angeles scene in ways similar to their bald cousins in the north and elsewhere. But I'm not sure how many of these stories were true and how many were bullshit: I never went to shows in LA, and everything that I heard about the scene in that area consisted of either listening to stories from others or reading letters in various zines. I did however have the dismal privilege of speaking with two Suicidal members at one point, and, yes, they talked just like the SF skinheads; they talked about tales of violent glory, of beating up those who had dared to defy the Suicidals. Perhaps the only somewhat amusing story that I heard from them consisted of how they had been involved in kicking the crap out of Mike Muir. Who was Mike Muir? Why the lead singer of Suicidal Tendencies of course. Why had he been beaten up? Because apparently he had started talking shit about the Suicidals, the monster he helped to create. Imagine That, Dr. Frankenstein!

Gangs do not belong in our scene; If you know anybody who is thinking about playing V&V by forming one, you might question them, question their motives. Look down the road and see what the negative repercussions could be of such a coalition. There is a difference between forming a group dedicated to self defense against the brutal elements of repression in our society, and a group dedicated to treating life like some great big violent role-playing game. Here's a simple test to discern between the two: is there an attachment between romance and violence in the group in question, meaning do people in the group speak often about committing violence as if its some kind of game, some kind of wonderful solution. If so, then you are probably dealing with more fantasy role playing taken into reality; and you might consider leading such people to the local game store where they can buy D&D, or any of a number of role-playing products. I can guarantee you that this is where such people belong more than the punk scene, just make sure to tell them that whatever role playing game they choose, that it is just that, a game, and not to be taken seriously; after all, the last thing we need are more people on the streets who think they're dealing with monsters and not other human beings. Until Next Time! DESTROY ALL ICONS!

Well, the response is really picking up to this column, and everyone is really happy about it. I've gotten alot of letters as well as demo's, and even some photographs- I never realized how many people read MRR. It's nice to hear from so many punks, most of which seem like pretty damn cool individuals. Of course, there's always a few... This is in response to the "punk is dead" people who took offense at me saying that I consider the RAMONES and the SEX PISTOLS punk in the same way that I consider Elvis and Jerry Lee Lewis rock and roll. Sorry I offended you so much. I just got into punk around ten years ago, so I don't remember the 'good old days'. Neither the RAMONES or the SEX PISTOLS ever considered themselves punk, and for the most part they don't really act very punk. The SEX PISTOLS were just a bunch of cretins that creep Malcolm McLarin put together as a novelty act to make a few bucks, and as for the Ramones, what can I say? Big record label, MTV, bad 60's cover tunes, ballads, had the lead singer of Skid Row play on their last album, they hang out with a bunch of creeps, etc., etc. That's not to say that I don't like the Ramones- I think they're the greatest fucking rock and roll band on the planet. Songs like 'I'm Not Jesus', 'We're A Happy Family', 'Endless Vacation', and lots more are great, but at the same time, songs like 'Questioningly', 'Pins and Needles', 'Rockaway Beach', and 'Sheena is a Punk Rocker' really aren't very good. Ballads and Beach Boy copies don't compliment them. But I've gotten several letters that state that punk is dead, and these bands were the only real punk bands. My question to these people is: Why are you reading this magazine? If you think punk is dead, why are you wasting your time? GREEN DAY have been reviled in these pages for sign-

ing to a major label. A decade ago, D.R.I. were reviled in these pages for signing to a 'metal' label, even though it was an underground label. So don't freak out about me saying the SEX PISTOLS and the RAMONES are easy listening punk- they are. If you want to know what I consider punk (I'm sticking my neck out real far, here), I think the first actual punk release (that I know of) was BLACK FLAG's "Nervous Breakdown" 7"ep that came out in 1978. Other great punk releases would be CIRCLE JERKS-"Group Sex", FANG-"Land Shark", THE DAY-GLO ABORTIONS-"Feed Us A Fetus", TH' INBRED-"A Family Affair", SCREECHING WEASEL-"Boogadax3", THE FOLLOW FASHION MONKEYS-S/T, and of course CONFLICT-"The Ungovernable Force", along with alot of other releases that I can't think of right now.

Now that I've got that off my chest, lets get on with the demo reviews. First off is a band called THE RIZZOS. They play decent thrashy punk, a little like The VANDALS, with some southern fried guitar licks creeping in here and there. 11 songs in all, good production, nice tape. P.O.Box 40201/ Spokane, Wa. 99202.

Next is a band called I LOVE RICH who are obviously inspired by bands like THE QUEERS, because they play that brand of tuneful punkrock with melodic vocals and harmonies. Only 4 songs, but a clear tape and good production. 4109 W. 99th Place/ Oak Lawn,Il. 60453.

GOATFUDGE reminds me a bit of BAD RELIGION, with their galloping rhythms and harmonizing vocals. 9 songs in all, thick cover 2642 Shawnee Rd., Port Smith, Oh. 45662

SIREN has the D.C. sound down, crossed with the Descendants. Loud guitars and emotional vocals,4 songs, color cover, good production. P.O.Box 4842/ Santa Rosa, Ca. 95402-4842.

RESPECT play straight-edge with a bit of originality and lots of power. Too bad it's a live recording, even though it's not bad, I'd like to hear these guys with a real good production, because they have alot of promise. ul. Azaliowa 8/3,61-44 1 Poznan/ Poland.

The KILL CITY BUTCHERS make me think of the DEAD KENNEDY'S with their faster paced punk and goofy vocals. They're real good and have their own sound (even if it does kind of remind me of the DEAD KENNEDY'S). 6 songs, good production, 150A Palmerson Ave./ Toronto, Ontario/ M6J 2J1/ Canada.

3 PLY play emotional hardcore with all the trimmings. They do get a little faster at times than most emo bands, but other than that, they fit the mold. 5 songs, green tape, good production. P.O.Box 2281/ La Habra, Ca. 90632.

JACK WITH KILLER are a fast Japanese thrash band with the cat shriek vocals, wall of noise guitars, machine gun drums, and all the songs start out like they're going to be regular mid paced hardcore songs. Good shit, chicken- I like it. Only 3 songs, though, decent production, 1-17-21-205 Katakura/ Kanagawa-KU, Yokohama-SHI/Kanagawa. 221, Japan.

REFORM play pretty by the books hardcore with a slight metal edge-crunchy guitar, fastly sung vocals, mid to fast paced, backing harmonies, etc. 11 songs, good production, professional cassette and cover. 4265 E. New York Ave./ Las Vegas, NV 89104.

TIMES EXPIRED are obviously enchanted with hip hop culture, from their lyrics and rappy breaks that are mixed in with chunky hardcore music like a better Biohazard. 7 songs, good production, professional cover and cassette, 637 Park Ave./ Woonsocket, R.I. 02895.

ASSBACKWARDS play some good, basic hardcore with those Choke gravel vocals, flowing music, good stuff. 8 songs, good production, 2008 Fernwood Rd./ Apt. #4/ Victoria, B.C./ Canada.

CONCRETE CELL play the NOFX/ Queers/ Screeching Weasel/ etc. form of punk, sounding the most like NOFX. Not bad, but nothing special. 5 songs, good production, Wippenburgstraat 10/ 2990 Woustwezel/ 031669 -73.40/ Germany.

ZERO HOUR play varied hardcore and punk on their demo- they have something for everyone, whether you like fast hardcore or punk rock. They do a pretty good job, although I don't like some of the breaks. 6 songs, good production, professional cassette, P.O.Box 720536/ Orlando,Fl. 32872.

And lastly for this month, is one of the best. THE DELINQUENTS play some awesome fast hardcore- snotty vocals, good breaks, the songs aren't too long or too short- top notch honest hardcore. 9 songs, good production, pro-duped cassette, 1309 S. 21st St./ Manitowoc, Wi. 54220.

That's it for this month. Just so you'll know, if you send your demo in for review, you should expect the review to be in one of the next 2 issues. My deadline is the 9th of every month, and the column is in the next months issue (for example, today is May 9- if I get a demo tomorrow it won't see print until July). I've had some people ask about that. So, if your band is putting out a demo (or has one out), and your along the lines of what we cover (snotty punk rock, hardcore, crust, stench, straight edge, pop punk, etc.- if you sound like PEARL JAM, RAGE AGAINST THE MACHINE, HELMET, VERUCA SALT, etc., you won't be reviewed. I don't want to have to say this again.) then send your tape to: PO Box 2584/ Conroe, TX 77305.

Hello, America! This is Mad Prof. Mike with the Headbanger Movie Reviews!!

As T.S. Elliot wrote: "*I grow old, I grow old. I shall wear my combat boots rolled.*"

Your humble professor is feeling his years. It was a little disheartening when I had to grow out my hair becuase I looked really stupid with a receeding mowhawk. It was a little disheartening when, while standing in line to see the U.K. Subs, I realized that I could have fathered some of the spiky-haired, barely weaned, weenbags I stood amongst. I nearly fainted when a certain Mr. Board in these pages announced his recruitment by MTV for almost 100 grand a year as part of MTV's campaign to be more "authentically punk."

I'm not really pissed at Board. I'm pissed at MTV. I could really use a hundred grand, myself, and I'm much better looking than Board. Why... I've got star potential that blows that little ass-wipe, Puck, right out of the water. As Stinky Turner and The Cockney Rejects barked a few years ago: "I WANNA BE A STAR!!"

I bring all this up because the new movie TANK GIRL is an attempt to cash-in on this new MTV-type Punk Rock Resurrection. TANK GIRL is a pre-fab piece of shit that is, above all else, boring. It **looks** really cool. But it has no heart, no **REAL** spiky-mean attitude. Everything that's cool about the TANK GIRL comic book has been tossed by the wayside. Lori Petty just runs around and giggles, "Hey! Look at me!! I'm Tank Girl! Aren't I cute?" The action scenes are edited like a rough cut. There are gratuitous animated sequences cynically added for the MTV LIQUID TELEVISION crowd. This is Punk film making for dumb suburban kids.

Don't get me wrong. THE LOST BOYS was MTV-influenced Punk film making for dumb suburban kids, but it was an okay vampire movie in its own right. TANK GIRL isn't a good action

movie, or a good comic book movie. The only good thing about TANK GIRL is Malcolm McDowell playing what he plays best: A PSYCHOTIC FROM THE FUTURE. Well-well-welly-well-well-well!! But Malcy-Walky is in the viddy just a malanky bit. It's a big tolchock to the yarbles that he's not like, the real star. He's real horrorshow.

So, on our headbanger scale of 1-4 TANK GIRL gets two headbangs, mostly just for the 20 minutes or so that McDowell is on screen.

There is a little bit of hope for Jurassic Punks like me in the midst of this 90's colonization of Punk Rock. I mean, The Business is back, and I actually got to see them on their (I think) first ever US tour. It was fucking Oincredible! Worth the 16 years wait.

"Do I dare to eat a peach? "

You fucking damn well bet I'm gonna eat that peach!! I'm gonna fucking EAT THE LIVING HELL OUT OF IT!!!

* * *

If you love movies cheezier than mountains of molten mozzarella moving like magma over the surface of a cheap pizza, I've got a winner of a loser for you. It's so bad, it transfixes you as it plays out before your aesthetically disbelieving eyes.

The movie is WHITE COMANCHE, a 1968 Spanish Western starring William Shatner as half-breed identical twins. One twin is a Comanche warrior bad guy, the other a noble gun-slinging Cowboy. AND IT'S EVERY BIT AS BAD AS YOU COULD HOPE IT TO BE!!!

WHITE COMANCHE is prime "let's-drink-beer-and-make-fun-of-this-piece-of-crap" fodder. There's this amazing scene where Shatner, as Notah, the evil Comanche warrior, is chasing a woman to have his wicked ways with her. He's shirtless, in full war paint, AND HE'S RUNNING IN THAT TRADEMARK PIGEON-TOED WAY, JUST LIKE CAPT. KIRK DODGING MORTAR BLASTS FROM THE GORN!! You expect Finnegan to jump out, deck him, and say: "Ahhh! Jimmy, me boy. Look at you! You're an old man!" His buckskin pants sag, so you can see the false tan line where his Comanche body make-up has worn off.

The Comanche women have big, poofy late 60's bouffants and fake eyelashes, like the wives of Apollo astronauts. You keep looking for Mirimani, and you just **know** that at any moment Shatner's gonna scream "I AM KIROK!!" You won't believe how Notah's lines sound delivered in Shatner-ese. "My bother is afraid to live like Comanche," as said by Shatner, sounds like Jay Silverheels explaining to some sherbet-colored brains that humans don't wager anything as petty as kwatloos.

As Cowboy Johnny Moon, Shatner says great lines like "Notah is well named. His belly is white, like the snake!" There's a saloon brawl where Shatner uses his Federation hand-to-hand combat training to bust a guy's head and break all the furniture in the joint.

And when you see Cowboy Shatner confronting his Comanche body double, you'll swear you're watching the product of some weird transporter malfunction. And what the hell can you say about a Western with a JAZZ SCORE?

On our headbanger scale of 1-4, WHITE COMANCHE gets four mega-camp Headbangs.

* * *

I'm reviewing an early 60's TV production. True, this is a movie review column, but the TV production in question was written by Joseph Stefano, directed by Leonard Horn, starred Bruce Dern, and had special effects by Wah Chang and Jim Danforth. How many early 60's **movies** had credentials like that?

I'm talking about one of my favorite episodes of THE OUTER LIMITS—"THE ZANTI MISFITS"!! (Out on MGM home video.) Someone slipped me a tape of the first episode of Showtime's new OUTER LIMITS show: "SANDKINGS", and it really pissed me off!!!

Both new and old OUTER LIMITS episodes deal with hostile alien bug-creatures, and it's a shame that Showtime took George R.R. Martin's amazing science fiction story, "Sandkings", and turned it into an episode of THIRTYSOMETHING... complete with an aging, long-haired hippy protagonist whose daddy doesn't approve of him and who isn't getting along with his son. The only thing missing is a scene where the guy's wife says: "John... we just don't *talk* anymore!!"

The whole mega-Gothic tone of the old OUTER LIMITS is missing from the new show— the sense that the universe is big and scary and malignant, and that all scientists are updated Faust figures.

"THE ZANTI MISFITS" is about powerful, unseen aliens who coerce the US Government to close off a section of desert so the aliens can use it as a penal colony. The alien criminals escape, giving the special effects guys the chance to show off some pretty amazingly disgusting, surreal-looking creatures. "THE ZANTI MISFITS" has all the punch and science fictional sense of confrontation with unknown that George R.R. Martin put into his story, "Sandkings," and that Showtime had no clue what to do with when they filmed it.

So, on our headbanger scale of 1-4:

The original OUTER LIMITS episode "THE ZANTI MISFITS" gets three and a half headbangs. George R.R. Martin's story, "Sandkings," gets four headbangs. The new Showtime episode of THE OUTER LIMITS based on "Sandkings" gets one and a half.

That about wraps it up.

* * *

To close this month's column, I wish to say that I am a professional writer with a professional code of ethics. I work in Public Radio. I write fiction. I've published poetry. I've had plays produced. And I want to make it very clear that I would never use this column to promote my other writing projects. Never. To do so would violate my sense of professional conduct.

Therefore, I want you all to know that I have no intention whatsoever to mention here that I will have a story out this fall in an anthology called Immortal Unicorn, edited by Peter S. Beagle and Janet Berliner, published by Harper/Prism. It would be very wrong for me to tell you the story is titled "Winter Requiem," and that it's a really cool Horror story that you should all run out and get as soon as the book hits the stores. It would be crass and disgusting for me to tell you all to buy the book in hardcover so I can get a nice chunk of royalties, and I have no business at all mentioning that there are also stories in the book by Peter Beagle, Joyce Carol Oates, Eric Lustbader, P.D. Cacek, Ellen Kushner, Lucy Taylor, Janet Berliner, and other great writers like them.

So I won't.

Thank you for your time and attention.

The United States has always prided itself as being a "classless" society with economic upward mobility guaranteed to those who worked hard, as compared to the staid capitalist systems of the "old world" with their historic elites at one end and the working masses at the other. But a new study published by the *NY Times* reports that the gap between rich and poor in the US has grown to the point where it is larger than that of any other industrialized nation (Europe, Canada, Japan).

That shouldn't be a surprise to any-

body who lives in the good ol' USofA and has seen the middle class shrink over the last 15 years at the expense of a very small minority of profit takers. This study says that **the top 1% of America's families—with assets over $2.3 million each—owns nearly 40% of the nation's wealth. Also, the top 20% of families—with assets over $180,000 each—owns 80% of America's wealth.** At the other end of the spectrum, the lowest earning 20% control just 6% of the total wealth.

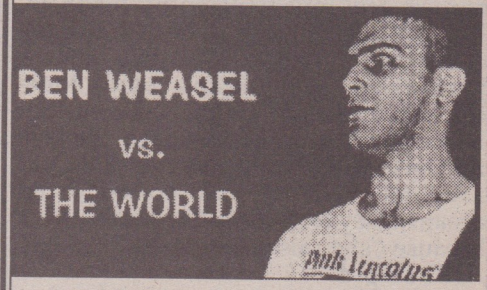
The piece of the pie available to the "rest of us" keeps getting smaller and smaller, yet simultaneously the Republicans want to give more tax breaks to the richest, and keep trying to blame our increasing economic and spiritual decline on those who are actually the victims of their gluttony. Adding insult to injury, Republicans want to cut people off welfare and "force them to work". Since there are obviously fewer and fewer life-sustaining incomes out there for the now-existing work force, just how are the sub-working class humans supposed to enter that meager job market and stay alive when the safety net is retracted? They're not, apparently. Either they will disintegrate through drugs and alcohol or resort to a life of crime. Which means most will end up being housed in prison (three strikes and you're in—for life), a literal wage slave population, safely contained in Americanized versions of concentration camps.

This is not, on my part, fanciful paranoia from the bleeding heart left, but a pretty cold and clear take on just what the New World Order's master plan will be for the unemployment problems of the future. The Federal Reserve Bank is always arranging things so that there will be an underpaid work force fighting for the few decent jobs. If the economy ever gets heated up to the point where jobs might become plentiful, then labor would be able to organize and workers would be able to get more control over their needs. (If labor is in high demand, then workers can get better wages and conditions. It's just common sense. Plus, when times are good, the middle class tends to be more liberal. When times are rough, the middle class feels threatened from below, and gets real mean—like now!) But as long as management is in the luxury position of laying off workers to maximize profits and the Fed constantly cools off the economy before job availability stabilizes, people will have to settle for whatever work they can find at whatever wages.

I know I can be naive, but it still boggles my mind that we don't have a much saner and humane way of building a society. With all this technology and all the capital, why can't we apply it to provide a liveable standard of living, decent housing and medical care, and decent education for all citizens of the world? What is in the way of restructuring our thinking and resources to eliminate most all the gross abuses we inflict *on ourselves*? The answer is "capitalism", the economic system that has defeated any other alternative—not because it is so wonderful, but because it is incredibly ruthless and corrupting. Through its ideological skin of "personal development and responsibility", it covers up the fact that its true nature lies in personal greed and hypocrisy. Through its control of technology and media, its power to indoctrinate and stifle or misrepresent any other way of thinking is unparalleled in the history of the world. Hitler, Goebbels, Stalin and Mao are rank amateurs compared to the more subtle and far more effective systems of control in place today.

The differences between the two heads of the ruling class—represented in the US by Republicans and Democrats—are generally miniscule, one being just slightly more compassionate (actually, guilty is the word) than the other, slighly less racist and sexist than the other, but both representing the needs of the capitalist class. The debate over affirmative action illustrates this pretty well. The issue is framed for us by one head as a good thing cuz it helps address past racial and sexual discrimination, and by the other head as wrong because it limits white male prospects for upward mobility. The real issue is not about whether or not to let women, minorites and white men fight over the few remaining crumbs of the pie by one set of rules or another, but should be that there are so few pieces of the pie available any more for ANYBODY because the rich have greedily gobbled up so many of them already. Why isn't that perpective being put forward in this very public debate that takes place in Congress and on the mass media? Answer is: because it doesn't serve the needs of the ruling class to have THAT slant broadcasted. As long as the rich are bankrolling the alternatives and setting the rules for their version of the "Democracy Game", then rest assured the game is fixed.

Meanwhile, we wallow around, transfixed by such compelling topics as whether or not OJ did it, whether to eat meat or not, and listening to bands that have long since given up on addressing the real core issues. If we're going to be powerless, then at least let's be focused on just who the enemy is and not keep it a secret from anybody who happens to blunder into the punk underground. We may not be able to immediately reach the world at large with this message (corporate punk bands will reach the world at large with a very different and superficial message), but if there is anything subversive and independent at all about punk, it is that we function outside of government and corporate control for a very good fucking reason. That's the least we can do.



I got a letter from a guy in L.A. who, after decreeing that the reason Northern Californians hate L.A. is because they're racist (unlikely; they probably hate L.A. for the same reasons the rest of the world hates L.A.), he came up with some pretty on-target baseball predictions. In fact, they're not that far removed from my own predictions. In the interest of saving space, I won't give you a team-by-team lowdown but I *will* tell you who will win and place respectively in each division. In the AL Central, Cleveland will win and the White Sox will finish second; in the AL West, Seattle will win and Texas will finish second; in the AL East it'll be the Yankees followed by the Red Sox; in the NL Central look for Houston followed by my Cubs; in the NL West it'll be L.A. and Colorado; in the NL East, Atlanta will just squeeze by Philly and the Yanks will take the series in five games from the Dodgers. And just for the hell of it, by the time you read this, San Antonio will have swept the Pacers for the NBA championship, unless of course the Pacers don't make it in which case San Antonio will lose to whoever they play (either the Bulls or the Knicks).

The fans are staying away from major league ballparks in droves. I tend to think that our nation's unusually wet spring has more than a little to do with this subtle boycott, but the fact is, fans all over the country are tossing shit onto the field (though at Wrigley, instead of tossing those schedule magnets, some guy dumped his dead father's ashes into left center, giving new center fielder Brian McRae a serious case of the heebie jeebies) and at Shea Stadium, people are running out on the field and creating havoc with disturbing regularity. Just last night, in Florida, a couple in the upper deck got bored with the Marlins' lackluster play and decided to fuck at the

top of the sixth. Security allowed the copulation to come to its natural conclusion before tossing the exhibitionists. Eventually, all will be forgotten, but right now the fans are showing a delightful lack of respect for major league baseball.

People have been asking me for my opinion on the strike ever since it started. I didn't really have much of an opinion. Of course the players were right but it's hard to feel much sympathy for them. NOT because they're overpaid, but because they're primarily a gang of Jesus jumpers and Republicans. Randy Meyers is the greatest closer in the game but he's also an anus. Mark Grace, the best first baseman to ever play the game and a reputed closet bisexual, refused to sign a team jersey for Hillary Clinton last year because "she raised my taxes." Greedy AND stupid.

But I really don't even care that much about all that stuff. I just wanna see baseball. REAL baseball. The strike is over and that's good enough for me. I don't know if I'll even have time to go see a ballgame this summer but if I don't, it won't be because I'm mad about the strike. Fuck it, it's business. The only thing greater about the start of the '95 season than the fact that the Cubs are in first place is the Yankees/Ramones t-shirt sent to me by Bill Bernath, the only Chicago cop with a Ramones tattoo. This has gotta be one of the coolest t-shirts I own.

EATING MY OWN WORDS DEPT.: Lookout finally broke down and lent us money for a van. I guess Larry's decided to spend some of Lookout's profits on the bands after all. So now I will be spending at least some of my summer entertaining those gangs of maladjusted rich kids I was whining about in my last column. I'll let you know when my foot is finally dislodged from my mouth. It was going to be Boris The Sprinkler and the Riverdales for a week on the East coast in late June. Now the tour has been extended to two weeks and the MTX is joining up, though Boris bails after the first week. We'll be on tour by the time you read this. Sounds like it's gonna be a hell of a lotta fun, especially since Mr. T got a new drummer who I assume doesn't have the attitude problems of his predecessor.

The Queers are heading back to Europe next week after having done only five days in England before going home. Seems that the fella who booked the tour decided to book a MONTH in the U.K. Seems the Queers were travelling with another band which put the number of people in the van at nine. Seems that Joe King got called a rock star wanker for telling some drunk to quit bashing the mike stand in his face. And people wonder why I've never come to Europe with a band. But the Queers are showing their New England grit by hopping back on the plane to Europe for a real tour in a few days. I sure wouldn't.

Of course, the Queers haven't been touring long enough to know that playing to fifteen obnoxious punk purists in a dingy club used to be the norm here in the U.S.A. Thankfully, things aren't as bad as they used to be but a lot of readers of this mag still seem to feel it's their right as a paying customer to join the band on stage and if the band gets whacked around, well, that's punk rock.

I'll give it one more shot. Most people in bands are not rich which means they can't afford medical insurance which in turn means that when their face gets all fucked up from having a mike banged into it they win a trip to the county hospital, get to pay a large bill and in some cases, miss a show. Getting up on stage and showing off to the detriment of the band that's playing is NOT a symbol of the lack of barriers between audience and band. It is an ego trip and if you wanna take an ego trip, do it with your own band. The lack of barriers between the audience and the band exists under the assumption that the two parties will treat each other with mutual respect. What's been happening with a lot of my friends' bands is that they've gotten tired of being knocked around and have decided to have security on stage to prevent it from happening. Now a REAL barrier exists between the bands and the audience and it's entirely the fault of those jerks who watched one too many film clips from old punk gigs. Some bands *like* a riot on stage. Most of them don't. If a band DOESN'T, that doesn't make them rock stars. If you think it does, stay away from their shows.

But I should get back to the important issue: baseball. For the first half of the tour, we'll be the opening band and for the second half, we'll be the middle band. This puts me in a lousy position for seeing ball games. We show up and unload at the club, leaving our roadies behind to deal with the gear. We head back to whatever dingy motel we're staying it (said motel's only requirement being that they have ESPN) and catch the beginning of a ballgame. By seven or eight, we have to head back to the club to play our set. We should be back at the motel within an hour but if it's an east coast game, we've missed the end. If it's a west coast game, we'll just be catching the beginning of the first inning which is fine but the west coast teams all suck so it's kind of a wash unless the Yanks, Cubs or Sox happen to be on a road trip past the Mississippi.

I heard that one year when the Ramones were on tour during the playoffs, Johnny had a TV set up off to the side of the stage so he could glance over now and again during the set and get a score. Naturally, I wouldn't go that far, but then again, I don't plan on being on the road during the playoffs. Maybe we can get somebody at the club to come up on stage and read scores between bands. Hell, it would be better than listening to another shitty punk compilation tape put together by a promoter who thinks that there has to be music playing at a punk show every second the doors are open. Right? RIGHT!

Sarah Zimmerman

I've been a bit lax about turning in a column for the last two months, but it doesn't mean that I'm out of the game yet! I'm trying to finally get my degree and finish my thesis, so I've got my hands full, so to speak. But I have been thinking a lot about punk rock. You see, I turned 24 last month, and while some of you may say I'm still a baby, in straight edge years, it's way over the hill. Most straight edge women I know are under 21, save one or two. I'm not tripping on it yet, but I would be lying if I said that it didn't cross my mind a few times. I think I was feeling old for the first time because I'm going to have to find a full-time job soon, since I'm graduating this summer. While I'm not afraid of work (I've always held two part-time jobs and a full school load until this year), I must admit that I am afraid of looking normal. I just dyed my hair blue from pink, and I'm really going to miss it. Being "responsible", in the most conventional interpretation of the word, eats it because I am one of the most responsible people I know, but a normal person would never know that by looking at me.

But that's not all I've been chewing on... I recently came across this really interesting Muslim proverb from the Koran that says, "Me against my brother; me and my brother against our cousin; me, my brother and my cousin against our enemies". That has really left an impression on me in terms of what's going on in punk nowadays. The edge kids may bitch about the crusties who may

harp on the ska fans and on and on, but when we are all under attack from the outside, we don't fight back as we should. We don't feel like a family and especially don't act like one. I'm all for the diversity in the scene, but not when we all can't see our commonality. Maybe I'm off the mark here, but I always felt punk to be a retaliation against the mainstream ideals, goals and lifestyles. But when the mainstream come to see "punk" bands at Woodstock, then why are we different?

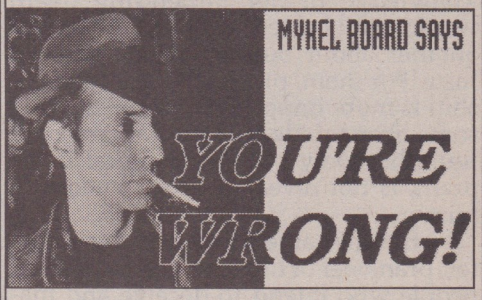
I've talked about this problem I have with some of my friends who are on major labels. There are two sides to my reaction against major labels. On one hand there is the above argument that once you are part of the system, you can't claim to be an outsider and enemy of it. And that's my very simplified political stance on it. On the other hand is the personal feelings I have. One thing I loved about punk was that there wasn't a social or even physical gap between the musicians and the audience. We all knew that those people on stage were not Gods, but were a part of us, in that it could just as easily be us up there. I think that was why Sid Vicious held a lot of appeal to punk youth; he showed that you could be a complete fuck up and still contribute something that would resonate in people. You don't have to be a rocket scientist to be in punk, but you have to have the heart for it.

One of my favorite bands is Sick of it All. I've talked to them about this issue and while I am still resigned to my political feelings about signing to a major, I still admire them because they refuse to create that artificial space between fan and musician. I've seen them hang out in the front of the club while people are going in just so they can meet people. I've seen them, with my own eyes, kicking bouncers off the stage so that kids can dog-pile to sing the songs with them. I've seen them help kids they never met before into shows; I've seen them hang out with kids who traveled long distances just to see them. Now it's true that this isn't something unique and special, but I know a lot of independent bands who wouldn't do a tenth of what this band does. So what, in actuality, makes an independent band any different from a major label band if they have the I'm-A-Star attitude? A lot of bands forget that we live in a community, and if it ever was important to them, then they have to keep their egos in check by still hanging out and being available to the people who buy their records.

Along these same lines I've been thinking about the stereotyping which goes on all to often. I would like now, for the record, to state that just because a band is from New York City, does not mean that they are a bunch of woman beating, testosterone raging, macho thugs. Anyone who believes this stereotype makes themselves look like an asshole. Hell, you might as well say that all Southerners are inbred, backwards, Klan members. Sure there are people who may fit that category, but I know of a lot of Berkeley people for whom that same description would fit. Being from the East Coast, I'm tired of hearing people put down old friends of mine, who I know may be abrasive, but far from misogynistic. There are a lot of people doing important things and giving more than two shit on that side of the country. So, NYHC does not always equal a bunch of dickheads and Neanderthals. And any intelligent person knows that an accent doesn't make you stupid, but all too often I hear NYers being put down as idiots because of the way they talk. And, again, there are many who do fit the mold, but don't be a sheep that hears something and assumes its naturally the truth. We've all been the victims of the rumor-mill, so remember what it feels like before you fuel the fire. People are a hell of a lot more complex than we usually give them credit for, and since it's easier to vilify someone instead of understand their complexities and apparent paradoxes, we usually end up doing the easier of the two- we assume we know what's up. As an example; everyone knows that GG Allin was a total fuck-up, however, people that I love, trust and respect have all told me that when they dealt with him, for whatever reason, he was polite, soft-spoken, articulate and intelligent. Now, I still wouldn't hang out with the guy, or probably speak to him, but I wouldn't assume that I understand why he was the way he was. Life isn't as fucking black and white, cut and dry as people like to make.

I guess what I'm trying to say with this unusually long tirade, is that while it may be harder to look at the complexities of issues and arguments, it's more real. People don't fit models, moreover, people shouldn't fit models, but we're so used to pigeon-holing people because its easier than taking the time needed to find out where we stand on the issues and people in our lives. The more you try to simplify things, the more you miss out.

And speaking of missing out: I'm desperate for mail. I get very depressed at the little to no mail I receive here. I hate typing out my column at my house, then coming over here and typing it in and feeling like I just made a journal entry. While a lot of why I do this is for my own self-expression, I also want to hear some feedback. (Hello....Is anybody out there?...) So, please send me a postcard, or anything... Oh, and if you live in Southern Africa, I am begging you to drop me a line. I want to go there in winter of 1996 and I'd love to meet people, so please write soon. See ya around.



It was more unexpected than a nudist at a fashion show. The phone rings. The machine answers and Ben Weasel's voice husks over the speaker.

"Your last column pissed me off." says Ben.

I pick up the phone.

"Why?" I ask. "I didn't say anything about you."

"It's that April Fools MTV stuff," he says.

"Why would that piss you off?" I ask, "I do it every year."

"I know," he replies. "This one was funny and all... What pisses me off is not the column, but the fact that people will believe it. It makes me mad that folks are so stupid."

A month before, when I modemed in my column, Tim told me, "Mykel, nobody will believe you're gonna be a VJ. People aren't that dumb."

When the column appeared, a straight-edger posted on the internet about a campaign to "boycott MRR." How come? "They let an MTV sellout like Mykel Board continue to write for them." Given the general intellectual level of straight-edgers, it seems like Ben was right.

But hold on, my pal Dallas from the band, THORAZINE, fell for it too; hook, line and Gap ad. Dallas is a bright guy. He develops computer systems. Other smart people sent messages of support and surprise. What was going on?

Well, both Tim and Ben were right— and wrong. People believed the column. But not because they're dumb, but because I'm a good liar. That's what writing's all about, making lies convincing, believable.

When I lie, you learn about it the next month. Most folks never tell.

So for this month, I wanna teach you buckaroos an important life skill. That's *how to lie.* Once you learn it, you'll also know how to spot it— or at least be

suspicious.

Before I give the details, though, I wanna make something clear. There is nothing wrong with lying— in the right context. Fiction is a lie, with consent of the lied to. Doctors lie to their dying patients. They believe that a patient's knowledge of her impending death would only hasten it. Lovers lie to one another about outside affairs or even lusts. For them, preserving the relationship is more important than preserving some abstract ideal of truth. Pranks are lies. They only become immoral if the prank is not revealed— or someone is hurt.

But the same tricks used by a doctor, prankster or novelist, can be used by people who intend to deceive and manipulate. They deceive for their own ends: to sell newspapers, please advertisers, further their own nefarious plans. Look at the lies told by Christians, feminists, capitalists, conservatives, all those who think that their particular program is more important than the truth.

One day, I walk into a deli. I see this black guy ask the owner, a Korean, for some watermelon....

You know this is a lie. It sounds like the beginning of a joke. What's the tip-off?

There's no image. It's a vague burst of plot with no texture, no reality. It's a bad lie. Here's how to spruce it up:

RULE #1: MAKE IT SPECIFIC. 'One day,' isn't good enough. It could be any day. It's too close to 'once-upon-a-time.'

Do you think it's an accident that newspaper stories always start with a date and a place? On television, they say "Today." or "Early yesterday." It makes people believe. Give addresses and times. It's more believable.

OK, we'll improve our little story by saying:

On May 12, 1995, I walk into the Buy-Mor deli on the corner of Eighth Avenue and 23rd Street in Manhattan. I see this black guy ask the owner, a Korean, for a piece of watermelon.

We're getting better, but we're still not there. We've got to introduce another trick. That is:

RULE #2: MAKE IT SENSUAL. By sensual, I don't mean erotic— unless you're writing erotic stuff. Instead, I mean 'stimulating to the senses.'

Put yourself in the scene. What do you see? What do you hear? Smell? Make your readers experience the same sensations.

On May 12, 1995, I walk into Buy-Mor deli, on the corner of Eight Avenue and 23rd Street in Manhattan. Outside, a taxi horn honks once. The other drivers on the street take up the call.

Inside, the place reeks of ammonia. Someone must've just washed the floor. Mmmmm ammonia, nothing like that smell to stimulate the tastebuds. Yuck!

At the counter, a tall black guy, with a hint of a goatee, talks to the owner. The owner, reading a Korean newspaper, puts it down to answer.

"You got any watermelon?" asks the black guy.

RULE #3 KILL THE CLICHES— EVEN IF THEY'RE TRUE: In 1971, I was in an anti-war demonstration in Chicago. Near us were a bunch of pro-war folks, carrying American flags on large pointed poles. Sometime during the demonstration, the pro-war guys attacked. They beat us, using the flags as clubs and spears to drive us away.

When I told my writing teacher about this (Columbia College, Chicago, 1971), he said.

"Mykel, American flags as clubs and spears??? Come on! Nobody will believe that!"

"But it's true!" I protested. "It really happened!"

"True, shmue," answered the teacher. "We often have to change the truth to make it more believable."

When I wrote about my MTV adventure, I could've had the MTV secretary wearing a HENRY ROLLINS or GREEN DAY t-shirt. You wouldn't have believed it. Instead, I put her in a PORNO FOR PYROS t-shirt, an innocuous, slightly alternative band. This made her believable.

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"You got any bagels?" asks the black guy.

RULE #4 USE NUMBERS, THEY DAZZLE PEOPLE. Most of the stuff you 'know' is wrong— especially if you can quantify it. Stat-slinging is the favorite tactic of any number of sleazeballs from Christians to vegetarians. Throw around some numbers and pow! Instant credibility. A statistic, even if from a 'reliable' source, is simply a number created to prove the point of the creator.

Take female employment, please! Everybody 'knows' "a woman gets only 59 percent of what a man receives for doing the same work." Let's look at this.

Women average far fewer hours of yearly work than men do. More women work part-time than men. Women also remain on the job for fewer years, especially married women with children. They have the demands of motherhood and family to juggle with the job. That means, over a lifetime, women will earn much less than men, for the same job. They work less at those jobs.

So, lets look at a truly comparable statistic: people who remain single. In that case, women earn 91 percent of what men make. Even this nine percent difference isn't a sure sign of discrimination. Conditions of employment often require men to do more physically demanding work under the same job title. (A lumber mill worker, for example, could have to move logs, or just push the lever on a sawmill.) The more physically demanding work is often better paid, at least nine percent. The 59% figure, therefore, is technically accurate, but it's a lie.

On another front, the most famous vegistat is that it takes 16 pounds of grain to produce one pound of meat. If that went to feeding people, it would solve world hunger. It's with great joy that I call an animal food statistic, BULLSHIT. Why?

First, the animals exist. If they weren't killed for food, they'd have to be fed even MORE, using more resources! Second, there is already enough food in the world to feed everyone. The problem is distribution, not production. Third, much of what feeds animals is low grade food unfit for human consumption. It's the dregs sold-off rather than thrown out. Do the vegies propose feeding humanity on garbage? They don't say.

So, lets throw some numbers around, ok?

On May 12, 1995, I walk into Buy-Mor deli, on the corner of Eight Avenue and 23rd Street in Manhattan. Outside, a taxi horn honks once. The other drivers on the street take up the call.

Inside, the place reeks of ammonia. Someone must've just washed the floor. Mmmmm ammonia, nothing like that smell to stimulate the tastebuds.

At the counter, a tall black guy, with a hint of a goatee, talks to the owner. The owner reading a Korean newspaper, puts it down to answer.

"You got any bagels?" asks the black guy.

Yep, this is about bagels. Did you know that Jews account for only 27.8% of the bagel eaters? Most (42.5%) belong to other ethic groups, and, of those, the largest proportion consists of Negroes and Hispanics (72%).

Rule #5: USE NAMES AND OTHER PERSONAL DETAILS, BUT DON'T 'KNOW' ANYTHING YOU WOULD

HAVE NO WAY OF KNOWING.

If I told you that Sam Washington walked into the Deli and spoke with Kim Mai Fuk, I would have no way of knowing that. I'd be tipping my lying hat. If I told you what they were thinking, what their plans were, where they had come from, all that would be obviously false. I could have no access to that information.

On the other hand, if I introduce that through conversation, or another device, my characters take on a depth that lends to their reality.

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"How's it going Kim?" the black guy asks the man behind the counter.

"Not bad, Sam," replies the Oriental.

"You got any bagels?" asks Sam, "I gotta breakfast date and I need to bring something."

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RULE #6: GET SOME POWERFUL PEOPLE TO BACK YOU UP. Skinheads have known this one for ages. The courts use it all the time.

"I swear, so help me God!" What more powerful agent than God?

You can always use The Government, though that's a bit out of fashion at the moment. 'Government Statistics' or 'Government Reports' usually rate a little higher.

For example, anti-smoking fanatics cite reports that show "second hand smoke" to be a major cancer factor. But look at the studies themselves, even sociologists would be embarrassed the methods.

They found that people who were in families of smokers but did not smoke themselves got cancer more than non-smokers in non-smoking families. So, they brilliantly concluded, second hand smoke causes cancer.

Of course, people in the same family also eat the same foods as each other. They drink the same beverages, use the same artificial sweetener. Many people who smoke, drink a lot of coffee and are on slimming diets. But, of course, it's the SMOKING that causes cancer. Yeah, right.

The anti-porn folks do the same. They also demonstrate another technique of the statistocrats— picking and choosing. There were two government investigations about the effects of pornography. One was commissioned by President Johnson in the 60s. It's job was to determine the effect of pornography on violence and society in general. The commission concluded there was no relationship between pornography and violence.

The second commission was appointed by President Reagan and run by Attorney General Ed Meese. This commission's job was to "look into the scourge of pornography and determine the best ways to control it." Surprise? This commission found pornography to be "dangerous... leading to violence." Guess which reports the femino-Christian coalition quotes when they're fighting porn?

Besides, God and Government Reports, a useful ally is someone who your audience respects. If, in my MRR column, I cite agreement with Noam Chomsky, people might believe it. If I cite Rush Limbaugh, people would laugh at it. On the other hand, if I were speaking to a group of bankers or construction workers, the reverse would be true.

That about does it for the basics.. Let's take a look at the final lie and see if it's believable:

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Ian MacKaye has often talked about the relationship of bagels to ethnicity. In the original version of 'In My Eyes,' he said:

"I don't smoke. I don't drink. I don't fuck. At least I can eat a bagel."

And, of course, the entire premise of the song, 'Guilty of Being White', was about how certain things are expected about a person, based on ethnicity. Among these things, are eating or not eating bagels.

Get it, buckaroos? Don't trust anybody! Learn the tricks and watch out when other people use 'em. Just 'cause you're smart, doesn't mean you're not a sucker. We all can be suckers. We just have to learn how to make it less likely.

ENDNOTES:

—> Remember that new music TV show I told you about last week? Well, I got more details on it. It's a pay-to-play deal. Kinda expensive, sort of like a TV commercial aimed at a huge Broadcasters' convention in New Orleans. Still, it's cheaper than a normal TV commercial, and you will be seen. If you're interested, and have the budget you can call Curtis at 1-800-489-0877 for more details.

—>*Newspaper of Record Dept:* If the NY Times reflects (as well as creates) general attitudes, then we're in trouble. Of course that should be no surprise. But it was a surprise how far they've gone with this family values nonsense. Take the April 20 issue... please!

On the first page of section 3 (diabolically enough called the HOME section), there are four articles. One is about how American rich folks buy home furnishings from English castles. Nothing really evil here. But the other three articles:

1. A description of how new church architecture is becoming "friendly and accessible" and how this helps increase church attendance.

2. An article about Ruby Dee and Ossie Davis, two people who's major accomplishment is having stayed married for 46 years.

3. An article about a psychological revolution. A psychologist suggests that families should stay together— even if the people hate each other— for the sake of the kids. The article supports the idea.

Sure, *The Times* is a nice neutral paper without an agenda of its own, right?

—> For those on the Web, you can check out a pretty complete list of indie labels. the address is:
http://www.cs.ucl.ac.uk/staff/twicks/ill/index.html.

Also on the web is a funny, but true article by Ana Marie Cox called GEEK CHIC. It's a engrossing look at how it's becoming fashionable to be a loser; the anti-hero taken one step further. The article was reprinted on the alt.punk usenet group. You can get your own copy from:
http://english-server.hss.cmu.edu/BS/BadSubjects.html

Jeezus! I wish folks would make these addresses a little easier.

—> *Letter of the month dept:* It came in a handwritten envelope postmarked

Washington DC. *Dear Michael* (sic) *Board:*, it starts, *In a few days, I will formally announce my decision to seek reelection as President of the United States. Before meeting with the press, I wanted to contact you personally to give you the news. And before beginning this new campaign, I want to invite you to become a member of the National Steering Committee for my reelection effort.* There's more, but you get the picture. Question of the month: Did I join? Answers to POB 137, Prince St. Sta, NYC 10012 or my new email address: *seidbd@ix.netcom.com.*

—> *White peril dept:* I got a notice from *Explosion Works Co. Ltd, (3F LOG Bld 344-5, Tamabuki-cho, Shinjuku-ku, Tokyo 162 Japan*). They want to expose US and other foreign bands to the Japanese. They're looking for bands to put on their demo CDs and write about in their magazine. All bands who send them a tape, record or CD (along with a bio and photo) will appear in their magazine. The ones who 'inspire' them will be included on their next compilation. Your only cost is the postage to send the stuff, so waddaya got to loose?

—> One of the myths about drug use is that it makes you incapable of being responsible. You can't work or take care of a family, they say. Now there's an evil group that wants to make this true. Called "Drugs Don't Work," they promote a crackdown on drug users in the workplace— even though these people might be as efficient as anyone else. They DO have an 800 number though. So you can give 'em a call and tell 'em what you think. It's 800-883-DRUG.

—> *More on the 800 front dept:* Am I the only one who finds this sinister? If you have lists of homosexuals to sell, you can phone 800-GAY-NAMES and negotiate. Strange: a central collection point to identify homosexuals with names, addresses, and phone numbers. Supposedly, this is for companies who want to sell pink sheets and the like. To me, it sounds like a scenario for the final round-up. Anyway, I hope folks have called to add Jesse Helms, Rush Limbaugh and Newt Gingrich to the list. If there's gonna be a round-up, I want them to go with the rest of us.

—> *Credit where it's due dept:* An especially evil aspect of major labels is their caving in to the Mothers of Prevention, music censors. Yeah, record labelling, a main reason not to sign to a major.

Well, the group PARADE OF LOSERS on Giant/Warner Bros has nearly beat the system. Their warning label says: "WARNING! This album contains words that might be considered FUCKING OFFENSIVE!" The word *fucking* on the sticker is partially covered with a sticker saying "this sticker contains words that might be considered offensive." Very funny and a nice bite at the hand that feeds 'em.

NEWS FLASH! I have in my hand a postcard from (Wanted! More readers like...) Jake of Rocktober Magazine pointing out (re: my Collins Kids/Adults spiel) that "Delta Dawn" was written for the then-teener Tanya Tucker, although Helen Reddy's later version was the hit. Since this rings a vague bell (and since the Rocktober crew are widely known for their expertise and righteousness), no corroboration is deemed necessary at this time. Besides which, important point being that this proves that there is at least one reader of this column with some reaction other than, ``So just where are these supposedly 'startling revelations,' anyway?"

Not that these more (vocally) numerous (I may, after all, have a Silent Majority up my sleeve without being aware of it) readers/gadflies don't have a point. Although putting some of my great secrets in print will force me to pit some of them into semi-retirement from my verbal repertoire, some of them are getting kind of musty and in need of replacement anyway.

Firstly, there are vast and dazzling jewels to be found throughout my previous columns; it is, however, necessary to apply a little mental grease to dig them out. To paraphrase Goethe's quote from the second part of "Faust" (which I just got paid for using in a piece on Ed Wood Jr. for a foreign newspaper, ahem, ahem) "Deep mysteries take darkness for their home." Don't get it? Exactly!

I am reminded of the Zen koan (which I made up) wherein a Zen teacher utters a completely unfathomable Zen koan to a Zen student. The student tells the master that he does not understand, whereupon the master replies, "Oh, you don't understand, do you? Well maybe you understand THIS!" with a tweak of the Zen student's nose. "Or THAT!" he continues with a boxing of the Zen student's ear. "Or THIS!" with a poke in the Zen student's eyes. Until the Zen student can bear no more and rises to leave, saying, "Fuck this! This is bullshit!" At which point the Zen master says, "Now you understand."

In other words, true understanding cannot come without experience and the heart must act as the mediator between the head and the hands and all is vanity and the sooner you realize it, the more money you'll save.

I was going to write about the forgotten forefather of punk who was proto-punking it in an extra-musical manner chronologically concurrent with the New York Dolls and the "Raw Power" era Stooges, but I think I've used enough space to indulge myself and my small but loyal (and potentially homicidal) coterie of followers with hidden messages for one issue. So if Jake (or anybody else) wants to hear about forgotten forbear of punk Mr. McKinney (my junior high school Social Studies/History teacher), just drop a line.

Meanwhile, in response the musical question of "Where's Mickey?" (posed by the Ne'er Do Wells some while ago in regards to the Milkshakes singer/guitarist who wasn't Billy Childish), his side project (main project these days apparently being delivering milk; no "and he drove the fastest milk cart in the West" jokes please, leave ripping off Benny Hill to me) The Masonics managed to sneak out an EP on Royal Records (7, Rue Tholoze, 75018 Paris for you continentals) which went managed to escape notice until just now (despite distribution by Get Hip of Pittsburgh, PA, for we proud Americans). Three catchy, brooding songs of the type that Mr. Hampshire was known for in his younger days ("In My Younger Days" incidentally being the Junior Wells comp that all of you fun-loving, joy-popping types dipping your toes into the swimming pool of the blues should be looking for, containing as it does a slew of his earliest and therefore greatest numbers) with the beat-crazy Milkshakes. "Hey Calinda" even sports some Seeds-like electric piano as an added bonus.

Ecco-fonic records has launched two more seven inch diameter slabs of instrumentality on an unsuspecting world, and although they fall outside the usual range of the fab MRR critical artillery (unlike Deke Dickerson's Link Wray-worthy "TJ Tuck and Roll"), they may well save anybody looking for something new from a sad life of Emocore. Deke Dickerson's "Swingin' in Outer Space/Diggin' It" and the Country Cabin Boys' "Wounded Knee Polka/Lucky's Lullaby" have a large helping of (Big Sandy's) Fly-Rite Boys talent, which means swinging in country style, jack (although "Swinging in Outer Space" is almost too loopy to swing to, and that's a compliment)! These records are proof that it's possible to make good music despite a truckload of

talent and ability (although Fats Waller already proved that; hey, there's one more cool thing that you can get into instead of Emo or other pseudo-intellectual dreck!). I guess the lesson is something to the effect of misused ability having more to do with the inflated egos that rock tends to breed. A startling revelation!

My final tip for this month; H-Bomb Ferguson, incredibly underrated R&B screamer who lives up to his great moniker. There's at least one full comp of his stuff (probably even something on CD for those of you who like to pay more for your music) with other tracks scattered throughout various other records (#1 pick to click; "(Hold Tight) Little Tiger" on the "Boogie on Broadway" comp [bonus attraction being a back cover photo of H Bomb in advanced years wearing an absurd long blonde wig {I think/hope!}] with Mickey Baker [session guitar guy/producer as great and almost as ubiquitous as Ike Turner; since I was just on the subject of non-surf guitar instrumentals, snap up Mickey Baker solo LP "The Wildest Guitar" if this stuff knocks your block off] burning up the fretboard. Shit, there's only a couple of songs on the Oblivians' LP this wild! What a mensch!

O.K., it's back to the sanctum sanctorum for me until next month.

The tears burn my eyes as they roll down my face and fall silently down upon the keyboard of my computer. I reach deep inside to grasp the words to articulate my thoughts and emotions, a frail attempt at describing the inner reaches of my psyche. No peace in the eternal war that I've waged against myself since birth. A war I may take to the grave. A heavy burden...

Um, so anyway, enough of the lame bullshit there. This column is going to be focused upon covering, for lack of a better word, 'emo' music, thus the title *Choppin' Onions*, which will be the last cheap shot, for the moment at least. I felt that this was a scene that should be focused on, and though you may not want to admit it, there are some interesting bands from within that genre, and it should be documented. Also, along with, again, pardon the term, 'emo' music, I will from time to time review some of the stuff that walks the fine line between 'emo' and the more artsy side of things. Diversity is a good thing, you should practice it if you do not already. Practice it to perfection. Just for the record, and you know I really want to cover my ass to retain acceptance amongst my friends, my heart still, and always will be with faster, thrashier side of things. But, like I mentioned a few lines back, it's good to keep an open mind towards music, and listen to a little of everything. So, without further nonsense, I give you this month's reviews of some stuff I received recently.

Someone from over in Oakland recently released a split seven inch with Ordination Of Aaron and Indian Summer called *Speed Kills* (Inchworm Records, 1228 C 59th St., Oakland, CA 94608). The packaging reminds me a little of Gravity and Repercussion. An envelope cut to size, with simplistic, yet eye catching, graphics. Ordination Of Aaron have one song, "Battle Of Tippecanoe", which is a pretty uneventful listening experience. The best part was the beginning, but the rest was generic. No surprises, no excitement. I read a lot of hype about these guys, and from hearing this, I can't understand why. Indian Summer have two songs on the B-side, with their blend of Fugazi, Moss Icon, Rites Of Spring, etc., in full effect, that come and go without much notice. Seeing as the guys are no longer around, this isn't a way to go out on record.

This next record isn't 'emo', but rather one of those bands that are from another musical plane altogether. Iceburn's newest release, *Poetry Of Fire* (Revelation Records) is definitely one of my favorite records to be released this year. Iceburn is one of those bands that you either think are amazing or just plain shit. I think their amazing, and the further they delve into unchartered musical continents, my interest in these guys grows. Place in a blender, if you will, '70's hardrock (well, since this is the '90's, we now call it 'grunge'), King Crimson, and experimental jazz, and you'll have somewhat an idea of what kind of racket these guys are capable of making. Three songs of moody music with dark tones and complex arrangements that work their way into your head, sucking you in. Perfect music for listening to at 3:00 A.M. while everyone is sleeping. Two of the cuts are tweaked Miles Davis covers. This is more of an experience than it is a record.

The most recent thing I've seen from Repercussion (3871 Piedmont Ave., Box 312, Oakland, CA 94611) is the Christopher Robin EP. Five songs of quiet music to quick cacophonic blasts then a return to calm. Nothing too original, in fact this seems to be the formula for a lot of bands playing this style of music these days, but this record isn't bad either. If you're a die hard listener of this music, then you may want to add this to your library.

Probably the most annoying record I've received so far goes to Franklin for their *They Said It With Fireworks* EP. I can't even begin to get over how much the singer sounds like Perry Farrel. Definitely not a point in favor for the band. If Janes' Addiction were to bite off from the D.C. sound a few years back, it would have probably sounded something like this. Run for cover! I think I'll pass on this, but if you must ...(Slug Sound Records, 222 East Gay St., West Chester, PA 19380)

Another Pennsylvania band that should spend more time practicing before going into the studio is Dutch Land Diesel. Their *PA Song* EP (Sloth Records, POBox 523, Terre Hill, PA 17581) has five songs of mid tempo music, a little restrained, almost sedate with humorous lyrics, that I don't think are intentionally funny. The singer sounds like a more refined Kevin Seconds.

Ending this column on a positive note, Harriet The Spy's *Circle A Indicator* EP is really good! Disjointed would be a good word to describe this. If you're seeking comparisons, I hear Superchunk, Drive Like Jehu, and that 'Ebullition sound' among others. Six songs in all, and not a loser among 'em. The lyrics are printed on separate cards, which is a cool packaging idea, although a little confusing at first. This record should definitely find a place in your soundtrack for the summer. Unfortunately I can't find an address for this record. If anyone knows it, send it to me and I'll include it in the next column.

Last, but not least, is the Scout/Freemasonry split LP (Lunchbox Records, POBox 55361, Atlanta, GA 30308). Both bands have a strong presence, with complex arrangements that don't become tedious, vocally going from shouting to screaming that actually works well. Scout are more noisy and punchy with really good vocals and a good mix on the drums. 6 songs with an abrasive edge. "Mute Bastard Lesson" is the best track on their side. Freemasonry are more contained, reminding a little of Alloy and Husker Du in parts, but with enough style of their own to stand apart. Their song "Everyday" makes this record worth picking up, just for that song alone. It would definitely be cool to see more material form both of these bands in the future.

Well, that's all for now. If you are in a band or you run a label that puts out, or plays this type music, send me some stuff for review in future columns.

It's raining again. I moved on November 15, 1994, and it was pouring rain! Since then I've recorded 9 days of sunshine, without any rain and we're now in the end of May. 9 DAYS!! 9 is supposed to be my "Lucky Number" this year , according to the experts at "The Psychic Reader", the only magazine who's Want Ad's start with "Hello!"

Anyway, after months of turbulence, strange funnel clouds began appearing in fucking "Fresno, California", whose previous experience of excitement for the local boys was dust clouds stirred up by the 5 police cars roaming the punk clubs, searching for some poor fool to at look at them cross-eyed "So's we can kick the living sheeeeattttttt outta that boy!". Or how about those 5" softball sized hail balls nondiscriminantly pitched on unsuspecting campers and average housewives alike, all across Texas last week. Can you imagine? You're talking to someone in the middle of a club, standing outside, Bud in one hand, guitar in the other, when, out of the Sky, like a great "Ball-O-Fire", the guy who broke his bottle minutes earlier on someone's fist, is now sprawled out, face down in the gutter, a small crater carved into the side of his face. He lies in his death throes, smack dab in the middle of the road because of rain..... Wow..... I mean, the guy's dead, not because of a meteor strike, not because some poor stiff on an island, somewhere in Pennsylvania (I never could figure that one out) decided to go out for a smoke before he checked "Some dumb ole' meters anyway". He's dead not because his company forgot to order those "darn lead vests" for its no good employees, not 'cause some pathetic hopeless maniac offs himself and you with an Uzi, not because you took your vitamins and found out they were cut with strychnine, not because you found out your wife had latent homicidal tendencies, but all because it rained. What a pisser.

It does tend to generate a lot of wild ideas in my head, which I try to do as little as possible, lest I become one more stark raving mad bitch roaming the planet!! Run for the doors, Baby, but don't go outside! I mean, the weather used to be a safe subject, a benign subject, hell, a boring subject, but like everything and everyone else, it's becoming a little more reactionary, a little more bitter, a little more pissed off.

Personally, I say we place the blame firmly where it belongs..... on the shallow shoddy shoulders of the Republicans! They haven't been blamed for much lately, except sleeping through a number of important bills and Senate meetings, but then nobody's perfect. What did we expect from people we didn't expect much of anyway?

They certainly know how to hustle, though, when it comes to kissing the fannies of the real god of this country "The Almighty Monopolistic Corporation".

"Thou shall not covet thy neighbors goods until I have coveted them first, at which time I shall sell them back to you at 800% markup

AND!!!!!!!!!

"Thou shall not kill!!! Unless one holds stock in Weyerhauser, Standard Oil, Pacific Gas and Electric Company, or Dow Chemical Corporation.

PRAISE THE LORD !!!!!!!!!!!!!!!

I really don't know what anyone expected. For example, scientists have warned for at least the last 20 years the depletion of the ozone layer would result in mass changes ion the weather patterns and environment of this planet. Yet we still continue to plug away at the widening margin of error which I'm sure by now looks like the huge gaping hole in the mouth of a toothless child.

1% of the already bloated rich humans in America got even fatter during the affectionately titled "Reagan years" and 78% of you (enter disillusioned apathetic American age 20 to 35 years of age, slightly hunched backed from the Weight of the World on his/her shoulders) did not vote in the last National Election. Not that you shouldn't feel disillusioned——40 to 50% of your income will be spent if you elect to work in the next 5 years, paying a debt that our government incurred in the 40's and 50's before most of you were born. The rest will go to that 1% that created such debits to begin with. I can see Joe Millionaire now saying "Gee, maybe I'll name my new boat for "the little people" and call it SUCKER. It's enough to make even a good dog lie down and die. Thing is, by you not voting at all you inadvertantly support the very regime which keeps you in check, and them out of control. Hell, if 78% more of you would vote, we could elect "Alvin the Rat" for President. Think man, think!

Anyway, that's my long winded diatribe for the month. Now don't make me say it again!! In other news, I'm still waiting for my invite from Robert (Capitol Punishment) and Dave (Cynthia and Dave fame), to the big birthday bash in Santa Cruz. I'm restless, what can I say? Speaking of bashes, Steve Huber (PORCELAIN) threw a great one last month. Porcelain has been kicking about town a lot lately——more on them later——ooooo——interview to follow soon. New Bomb Turks, sorry I missed the show in the Mission, supposably pretty cool....

OK, gotta go .....till next month....Christeen.

Hey punks! Feeling lucky? You should be. The HUMPERS are now officially on Epitaph Records, and their vinyl will be easier for the fans in the hinterlands to obtain. The HUMPERS picked up another guitarist on their last tour of the Midwest. During their stop in Souix City, Iowa, The HUMPERS recruited Mr. Mark Leg from their opening act, NUNS WITH GUNS.

After playing on 20 dates of a 30 date tour, Mr. Lee relocated to southern California. Mr. Lee will play rhythm guitar and has co-written some of the songs on the forthcoming HUMPERS LP, which will be out in October.

The fuckin' powerful STITCHES are back to destroy emo cry-baby punk forever! Mike and the STITCHES have a great new LP out on Vinyl Dog Records called "8x12". Every song rocks like a motherfucker!

THE STITCHES have been touring about playing some of the new songs along with classics like "16". Recently, the STITCHES opened up a show in Santa Cruz for the SWINGIN' UTTERS and the combination of bands seemed to work well for the mixed crowd. Expect the STITCHES to play a couple of shows in the near future with SEIZURE BOY, as SEIZURE BOY tunes up for a U.S. tour. The SWINGIN' UTTERS continue to blast their way into all street punk/oi hearts everywhere. Be sure to catch the UTTERS as they barrel across the U.S., Canada, and Mexico on their eighty date tour this summer.

Those hard drinkin' Philly boys LIME CELL have another impressive EP out. This one's on Ruff Nite Records and

it's called "Just Plain Pissed". The band clobbers you from the instant you set the needle down on "Rat Fink". These fuckin' guys are wielding one of the most massive hammers in the oi/street punk movement in the States. In "Just Plain Pissed", LIME CELL screams about the frustration of not knowing how to go about changing this great country, as it stumbles through the '90s. Great! $3 from Mike Cooper, 3249 Rorer St, Philadelphia, PA 19124.

A great oi band, VANILLA MUFFINS, has emerged from Basel, Switzerland to record on Helen Of Oi records. The latest 7" is called "Tribute Song". The band describes themselves as "sugar oi". Van Norris on bass and Colin, on guitar formed VANILLA MUFFINS back in '86 calling themselves "Ian's Birthday". After a four year hiatus, Ian returned to Basel and in spring of '94, VANILLA MUFFINS went into the studio for the first time. The band released three tracks on a Step 1 compilation called "Oi! It's A World Invasion". There's some talk of an LP on Helen Of Oi. VANILLA MUFFINS participated in another 23 track compilation called "High Voltage Oi" available from Vulture Rock. We're looking forward to more of this old-school style punk. For more info on great oi bands, pick up *Do Something* fanzine, 16 Parkhall Rd, Steeple Antrim, BT41134, No. Ireland

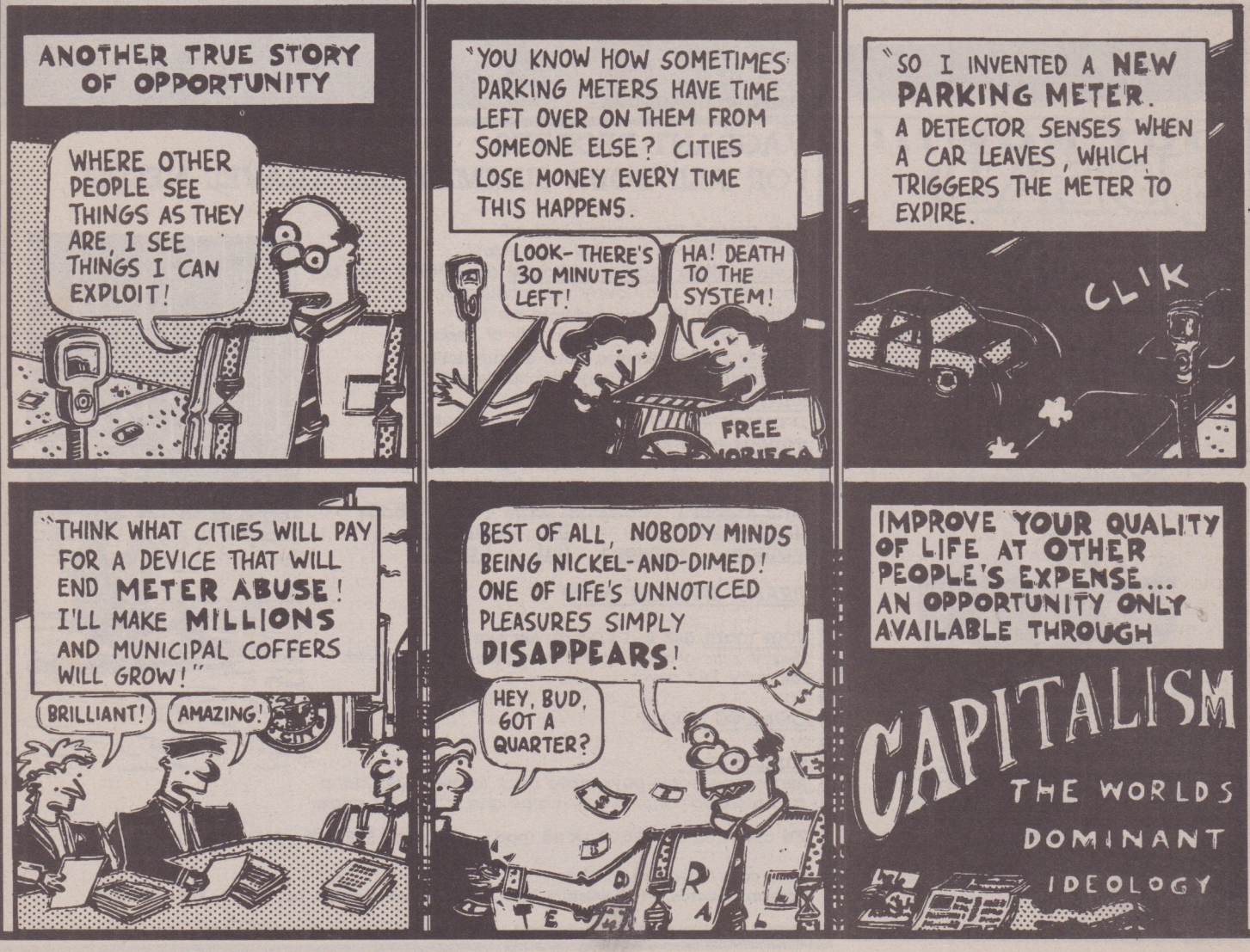
The FIZZOGS have repressed their tasty "Slumbercrete" single. It's available for $3 (70p) postpaid from Smudge Records, 82 Ashton Rd, Golborne, Warrington, WA3 3UR, England.

The aforementioned Vulture Rock Records came out this month with an EP by THE SYSTEM that has a great cover of "Warriors" by BLITZ. The EP, titled "Last Stand", also contains two solid originals, "Barstool" and "Reckless". For a list of product, send an S.A.S.E to Vulture Rock at PO Box 40687, Albuquerque, NM 87196, and be sure to inquire about their BAD VULTURES and TEMPLARS records.

While ANTISEEN were spreading the destructo gospel across Europe, we had a split ANTISEEN/SEDUCER 7" to chew on. The ANTISEEN side starts off with "Cactus Jack", originally from 1993's Eat More Possum LP. This song lauds the great wrestler Cactus Jack and smokey mountain wrestling.

Then ANTISEEN fuckin' pulverizes you with a truly great early SCREWDRIVER cover; "I Don't Like You". The recorded version is brutal and I'm told the band performs it live with the infamous ANTISEEN full fuckin' balls-to-the-walls attack. If you behave real bad maybe ANTISEEN will come out west and unleash the confederacy of scum on these parts.

On a passing note: the SPOILED BRATS get the award for hoodwinking MRR editors in entirety. That excellent SPOILED BRATS song "Lap It Up" was "borrowed" from a European band vintage 1978. The band will remain unnamed until such a time when litigation is completed. Thanks for the memories, Mr. White.



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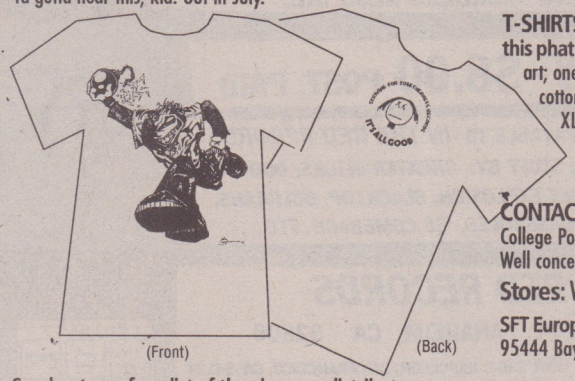

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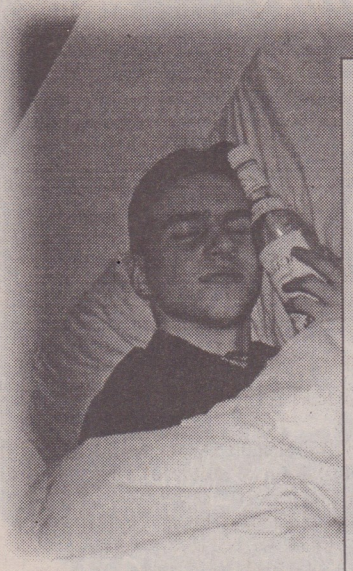

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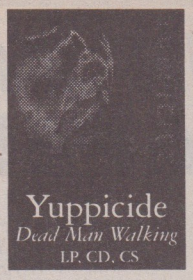

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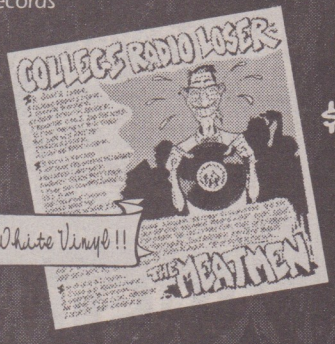

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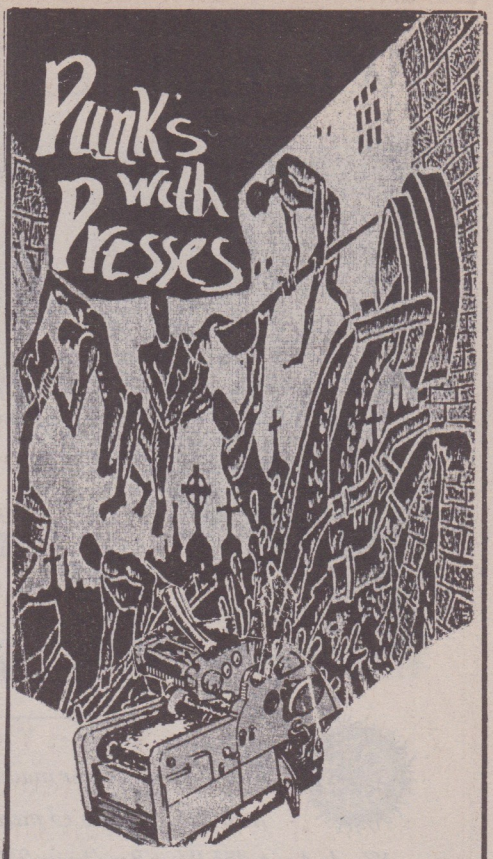

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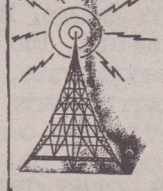

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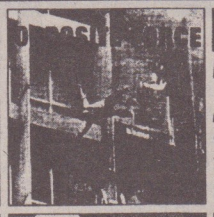

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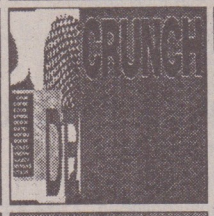

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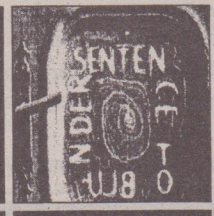

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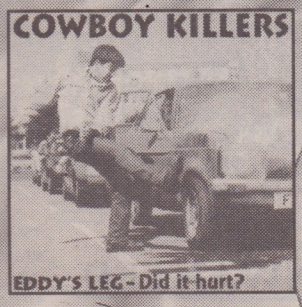

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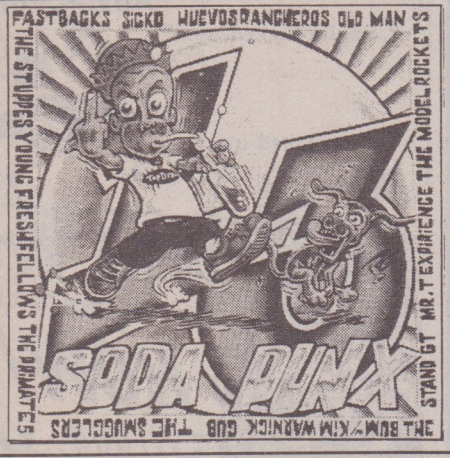

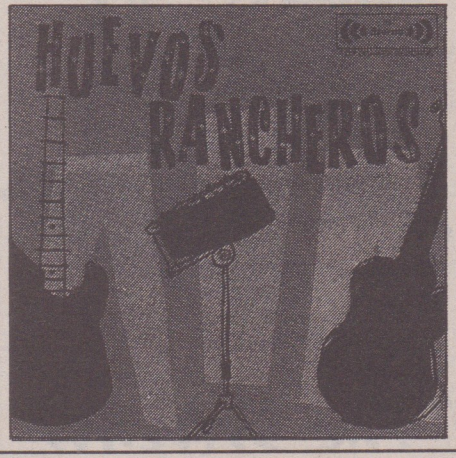

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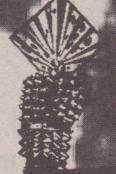

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Scene reports

Hi readers all over the world. From the southern most capital city in the world, Buenos Aires. Here's a long-delayed report. This is Argentina, Latin America, poor people, very high class minority and a president who behaves like the emperor of a country with never ending wealth. Anyway, this government has been able to bring about economical stability; no inflation means no cheap money for tourists anymore! One of the worst things that can happen to a person is to live under the constant threat of high inflation. I think the ones who have gone through this situation can understand, but it may be difficult for you people in the "first world". Try to imagine what your life would be like if you wouldn't know whether things are going to double in price tomorrow with salary the same and everything in a mad race of prices! It's hell. So now, although there are very low percentages of inflation, there are more and more unemployed people, more poor than ever with malnutrition and children who die from it—the typical evil events which seem to rule third world countries. You see this in the streets and if you travel to the rest of the country you may feel horrified by the insulting difference between the capital city and the rest.

The poor become poorer and the rich richer, things are good but just for bunch of people. Things are getting worse after the Mexican crisis and the government is borrowing money from international banks and from the infamous FMI. I've seen all this before back in 1980/82, millonaire international debt and their consequences. Argentinian government knows they have to try to control the situation by any means, first because next May 14 we have the election of a new president (the one in power now can be re-elected), second because there already been riots produced by people who are sick of the situation or who simply don't have any money to afford anything. This time there won't be leftist terrorists to put the blame on, remember that the military killed them in eighties. But I won't write anything else about this because I'll get so nervous that I won't be able to finish the report.

Due to this "fake stability" in the country, there has also been an incredible expansion of the underground scene. During the last five or four years many independent labels have been started and many of them have been growing not just booking punk or rock bands but other styles of music which sell a lot here. No labels in Argentina put out vinyl. Another consequence of the stability is that hundreds of international bands have been coming down here (Nirvana, Agnostic Front, Ramones, Iggy, Calamity Jane, Dee Dee, Die Toten Hosen, GBH, Exploited, La Polla Records, Mano Negra, Negu Gorriak). Bad Religion was here too and I was surprised to see they were sponsored by Pepsi.

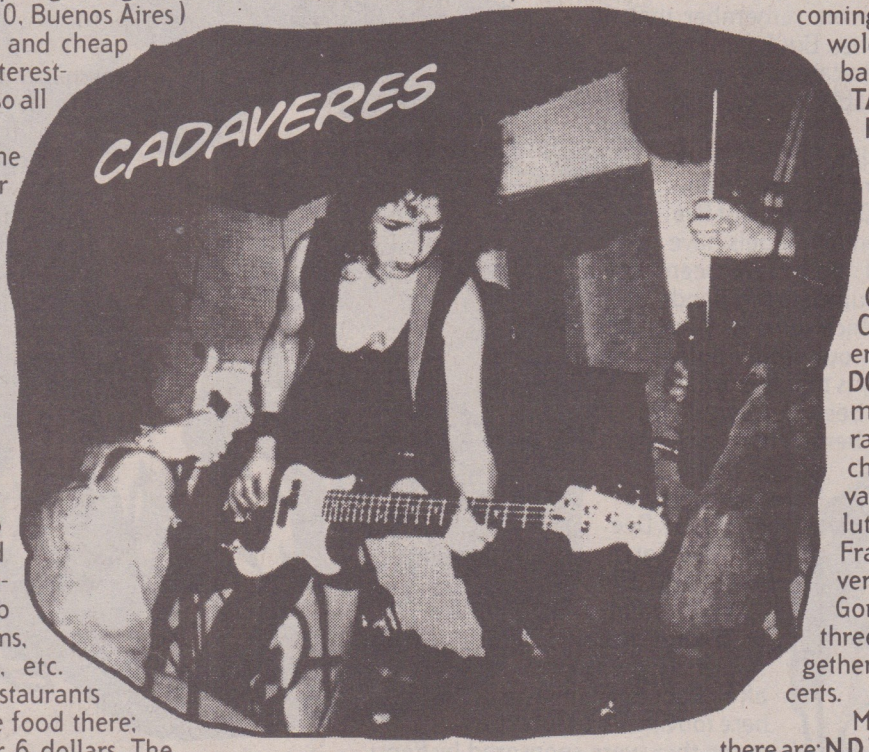
But it has not been so good for local bands. The thing is that there are international concerts every weekend and they charge around 30 dollars, and if you pay that money for a ticket it is unlikely that you are going to have some more money left to see any other thing. Punk, HC, what they call alternative, everything has expanded here so much. The most "in" now is hardcore and alternative. If any of you happen to think this is progress, may I remind you what a high price it is costing.

However, places to play seem to be so difficult to get as ever. The bands are suppossed to pay owners of venues something like 200 or 300 dollars in advance to be able to use the place. It's difficult to try to get the owners to change their policy because there are so many bands that although some them refuse to "pay to play", there are hundreds willing to do it. I'm used to doing things on my own, and in many places they are still trying the old do-it-yourself style; not everything is fashion. One of the most important concerts was the one which took place in the biggest prison for men in this country. Punk and rock bands played there, including UK Subs. There's a CD out with the live recording of this event—the money to be raised is for a radio equipment for the prisoners. There have also been many festivals in insane asylums. The conditions there are terrible—they don't have clothes or anything. That's why there are groups of people working together to help them. Lots of bands have played there: **LOQUERO, POR LOS QUE NO ESTAN, CADAVERES, DETENIDO DESAPARECIDO.** They usually do their songs and also let everybody dance and join in.

Another very common "cause" for benefits are the native people of these lands. The aim is to give

publicity to the condition of the Indians (Mapuches and Wichi mainly) and collecting food and clothes highly necessary to them. I know that this is not enough and don't even know if it is the best way, but it is what we have now. In these festivals, many of the ones who play in bands all take part in the organization and everyone puts in a lot of themselves to carry the thing out successfully ,and that's good too.

If you happen to come down here, you'll find that there are no places where you can find bands or people hanging around. The scene is always moving, finding places, so the best way you can get to know what happens on the punk side of things is to go to the "independent press and fanzine fair". That's ever Friday afternoon from 4 p.m. to 8 p.m. (not when it rains) in the Congress Square of Buenos Aires. It is located opposite the Congress building near center of the city. You'll find the zines, the editors, the flyers for the weekend and some company to share a drink or something. On Sunday mornings (again, not if it rains), dozens of people get together in "Rivadavia Park" (Rivadavia Avenue 3600, Buenos Aires) to exchange CDs, tapes and cheap records. You can find interesting and rare stuff and also all the indies.



Record stores: The best is right in the center of the city: Corrientes Avenue and Libertad Street, half way up Corrientes Avenue on your way to the obelisc there's Oid Mortales record shop where you can find lots of things, info and some zines too. Near this area (city center) there are many cheap book shops, two blocks from this record shop is the excellent Mondo Macabro video club with all the best B films, zombies, exploitation, etc. There are also cheap restaurants and you can eat chinese food there; everything you want for 6 dollars. The consumption of alcoholic drinks in the street is not very recommended because police don't like it! Finally, you can go "to see what happens" to the big gallery called "Bond St with shops where punks, hc and others can find "their stuff", clothes, music, tattoes, people, flyers, etc. It is near the city center too, in Santa Fe 1600.

Zines: As usual, zine editors are very active and two years ago they re-started the "independent press and zine fair" in the Congress Square in Buenos Aires. It's a good place to exchange ideas, get zines and meet people. The fair usually 'goes on tour' to many different concerts, mainly to benefits and festivals, adding a bit of spirit to the events. Of course there are many fanzines, but as happens all over the world, many of them are not so regular so I'll give contacts of the ones which have been out for some time.

Resistencia: has been out for 11 years now! Lots of punk rock/hard edged stuff, cinema/interviews. Next issue, special Argentina's punk history. Patricia/ Jose Marmol 1432/ CP 1255/ Buenos Aires/Argentina.

Hasta Que La Muerte Nos Separe: again punk rock/reviews of concerts/killer stuff. Gorge Anselmo/ Av. Urluiza 4166/ CP 1678 Caseros/ Argentina.

Mundo Inmundo: interviews/reviews of local concerts-zines-music/lots of poetry and inspiring comments on everyday life/ Juan Cruz/ Rio Cuarto 1655/ Pta. Baja C/ CP1292/ Buenos Aires/ Argentina.

Shouting Zine:a bit of everything: unity, s.e., punk rock, thrash, literature, direct actions, reviews, etc. Christean/ CC 5391/ CP 1000/ Buenos Aires/ Argentina.

Cobani Tomuer Zine: against police/local concerts/useful info for your civil rights.

Basta: ecology, vegetarianism, literature, editorials. C.C. 203 suc. 5 (B)/ C.P. 1405/ Buenos Aires/ Argentina.

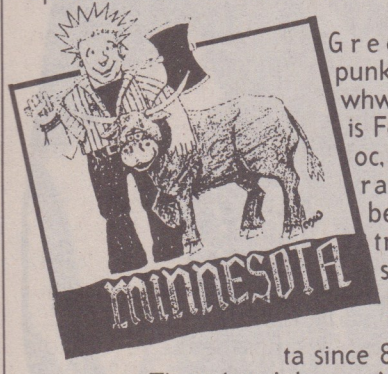
Bands: As I've already said before, the changes in the economy have brought both bad and good things. Since five years ago there are good instruments and equipment at a relatively accesible price. That's something new here! For years bands played in the worst conditions with the worst things. Now, from the point of view of music, local bands sound as good as any other coming from other parts of the wold. Next, the most important bands in Buenos Aires. **ATTAQUE 77** (punk protest), **PILSEN** (punk rock classic), **2 MINUTOS** (oi/punk), have grown big enough to be on major labels with hits on the radio and TV; others on a similar vein are **GUSANOS, GATOS, SUCIOS, CADENA PERPETUA** and others. Then there's the old **TODOS TUS MUERTOS** (also on a major) wlth their hc/reggae rap/cumbia are hitting the charts sponsored by Che Guevara and Latin America revolution. They are very friends to France's Mano Negra (who are very famous here) and Negu Gorriak (from Euzkadi); the three of them have played together here in big successful concerts.

More on the hardcore side there are: **N.D.I.** (Polonia 162/ C.P.1875/ Wilde/ Buenos Aires/ Argentina), **E.D.O., D.A.J., B.O.D., MINORIA ACTIVA, BUENAS INTENCIONES** are the most famous (but not the only ones) for the local audience. All of them have CDs and tapes under their belts put out by either themselves or indie labels. My favorites are **FUN PEOPLE** (Hondureas 4984/ C.P. 1414/ Buenos Aires/ Argentina) are melodic h.c and inspiring strength have finally been able to get a CD out through Frost Bite label. Then we have the "traditional" locals who keep the spirit and the reputation of cult bands like the excellent **MASSACRE** (C.C.304/ C.P. 1413 suc.13(B)/ Buenos Aires/ Argentina)— finest Americanized rock a la Screaming Trees- with two LPs (c.d.) out beinn their last production, *Galeria Dessesperanza*, one of the best last year's editions. **CADAVERES** (my band: Patricia/ Jose Marmol 1432 / C.P. 01255/ Buenos Aires/ Argentina) have been keeping the faith in their killer rock for more than five years and finally they'll have the chance to release their stuff through the indie Discos Milagrosos label (who are putting out many bands and compilations). **CHIQUERO SOL NEGRO, DEMONIOS DE TASMANIA, EL OTRO YO, LOQUERO, POR LOS QUE NO ESTAN, SUBVERSIVOS, OS MOCOS, DESOCUPADOS, MAL MOMENTO, ERRANTES, LAS HIJAS DEL MISTERIO, PASTO A**

LAS FIERAS, PENADAS POR LA LEY (the last three of them; all girl bands). It's impossible to list everyone, this has just been a gcneral description of the scene in Buenos Aires.

That's all for now. If any of you want to know something else you can write to me including IRC or something, please. Peace & anarchy & fight & resistance & love from Patricia/ Jose Marmol 1432/ C.P. 1255/ Buenos Aires/ Argentina.

P.S. For fanzines include 4 u$A, for tapes 10 u$A, for Cds 20 u$a.



Greetings punks everywhwere. This is Felix Havoc, I've sporadically been contributing scene reports for Minnesota since 89 or so.

There hasn't been a MN scene report in over a year and Tad sent one in only to have it sent back. I find this ironic as the Twin Cities of Minneapolis and St. Paul have one of the biggest and most exciting punk scenes in the country.

Historical introduction: There was a relatively big scene in Minnesota in the late 70's and early 80's. National acts emerged and local labels such as Reflex put out some killer records. With almost no exceptions this entire scene is gone, dead and buried. Many of the luminaries of that era are now involved in the mainstream music scene. The torch was passed to a new generation in the late 80's when Blind Approach and Misery started to fire up the next generation of hardcore kids and punks.

The Store: A new era began last April when a new DIY all punk and hardcore record store was openned by local scenesters. **Extreme Noise Records** has been open over a year now and is doing better than anyone expected. Extreme Noise is located at 124 W. Lake Street in Minneapolis (821-0119) and is open 12-8 tues-sun. The store is run by a cabal of 10 and numerous volunteers. All profits are reinvested in building up the stock. ENR carries tons of punk vinyl, cds, t-shirts, zines, studs, hair-dye, gear and features a free pool table in the back. Those in the know say nationally it is second only to Epicenter. And some think it is even better. Extreme Noise is of course a great place to get records and stuff but it is also a meeting place and information clearing-house. Here punks can find out about shows, parties and new bands. An important factor in the stores success and the growth of the scene is cooperation between the diverse elements of the punk scene. There is a real attempt to stock and promote all good underground music with fans of thrash, crust, straight edge and pop-punk all working together for the good of the scene. Things are by no means perfect but there is to a large extent *unity* in the scene.

Shows: In the last year or two there has also been a more serious attempt at DIY booking and show promotion. Rather than rely on the corporate clubs like First Ave. or over 21 bars shows people have tried hard to book all ages, DIY shows with all the money going to the bands. A junta of local scenesters has emerged to book shows in warehouses, basements, practice spaces and wherever else so that local and touring bands can get exposure. As a result there are as many as 3 or 4 shows a week especially in the summer when touring bands pass through. All this with no steady venue. Plans are now being laid for a DIY warehouse club along the lines of Gilman and ABC No Rio. Hopefully this will be running by late spring and will add the capstone to the DIY scene in Minnesota.

Bands: This is a brief overview of Minnesota's punk, hardcore etc. bands. Contrary to popular belief Guzzard and Am. Rep. have absolutely nothing to do with the punk scene here, despite their constant coverage and adulation in MRR. Grunge is ok I guess, but those bands and people have their own scene based around local bars and such, they only wish the had as cool a scene as the punk kids.

MISERY: Have been around close to 8 years now with numerous 7" and 12" recordings. They play heavy, powerful, gloomy punk similar to Amebix and Antisect with some metal influences as well. Most of their records have been on foreign labels and quickly went out of

print. Finally they have an LP out that will be widely available in the US. It is a joint release of Profane Existence (MN) and Skuld Records (Germany) so contact them for ordering info. Also in the works is a Misery/Chaos UK split lp.

QUINCY PUNKS: Play snotty old school punk with offensive/sarcastic lyrics and attitude. They have released several 7"s an LP and are on numerous comps. I think they plan to tour again this summer. A split 10" with the **KUNG FOOLS** is in the cards.

DESTROY: broke up in March 94. But a posthumous LP is out now on Sound Pollution records. $7 ppd POBox 17742 Covington KY, 41017. Destroy played fast political hardcore like Doom, ENT or Disrupt.

THREADBARE: Is a heavy modern hardcore band with ex members of Downside, Reach and Libido Boyz. They play slow tense and powerful music and go nuts live. They have a self released 7" and a full length CD out soon.

DILLINGER 4: play upbeat melodic pop-punk with a humorous and entertaining live show. Ex members of Bloodline and Billingsgate but not in the hardcore vein at all. They have a 7" out on Cerebellum records. They plan to tour this summer.

IMPETUS INTER: Is a noisy post hardcore type band, maybe similar to Unwound or even Born Against. They have done two tours and have recorded two 7"s. The first of which is out now on Bloodlink records. Their other 7" is on 3-speed records and is availble via cerebellum records.

THE CREEPERS: play ballsy roots rock n' roll with a punk edge. They share members with **DILLINGER 4** and **IMPETUS INTER**. They also have a 7" out on Cerebellum.

ASS RASH: are a chaotic drunk punk band with ex members of **HELL SPAWN**, **CIRRHOSIS** and **DESTROY**. They can be compared to Disorder and Chaos UK. They have toured Europe and recorded a demo and some comp. tracks.

CODE 13: Is a fast punk/hardcore band with an ex-**DESTROY** vocalist. **CODE 13** 's sound veers from raging thrash like Drop Dead to more straight forward punk in the Discharge, Conflict vein. Code-13 are known for playing lots of Misfits covers live. Their 'Doomed Society 7" is available for $3 ppd from Havoc Records.

HATE 69: Is a mysterious Misfits cover band.

DISSOLVED: Is a powerful modern Straight Edge band with ex-members of **RAIN** and **CRAWL SPACE**. They have a very chunky heavy live sound and have recorded for a CD which will be out soon.

KUNG FOOLS: Play melodic bouncy punk and are influeced by Pro Wrestling and Martial Arts Cinema. They recently swithced drummers and havn't been playing out as much. They will have a split 10" with the **QUINCY PUNKS** out this summer. Reach them at 2020 Seabury/ Minneapolis, MN 55406.

STATE OF FEAR members Jay and Jon (ex-**DISRUPT** and **DEFORMED CONSCIENCE**) have moved to Minneapolis and have started practicing with a new drummer. Their EP is out now and available from Reiterate Records/ PO Box 287/ Harwinton, CT 06791. For bandinfo contact: **STATE OF FEAR**/ PO Box 8985/ Minneapolis, MN 55408.

The **SUBVERSIVES**: Are Minnesota's first oi/skunk band. They have been well recieved by punks and skins and have recorded a demo. They recently lost their drummer, but should find a new one by the time you read this. They are looking for a label.

SCOOBY DON'T: Play melodic happy pop music they have toured several times and I think they released a 7". Also out now is a song on the "Just Add Water" comp and a split with Wisconsin's Boris The Sprinkler coming soon. They will tour and release another 7" this summer. Bill/ 2020 Seabury/ Minneapolis, MN 55406.

OSWALD ARMAGEDDON: Are a hilarious 80's So Cal hardcore band. They play a set of originals and covers in the vein of Angry Samoans, Circle Jerks, and Black Flag. They have a rioutous stage show and recently won $250 and a 5 foot trophy in a local battle of the bands. They recorded a demo tape and have a bizzare assortment of shirts and stickers.

THE MURDERERS: are fronted by the legendary Bob Murder. They play old school punk in the style of Fuck Ups and Sick Pleasure.

PROZAC BABIES: Are a Swedish hardcore band similar to Shitlickers and Anti-Cimex. They sing in Swedish but I think they are really from Pior Lake, MN.

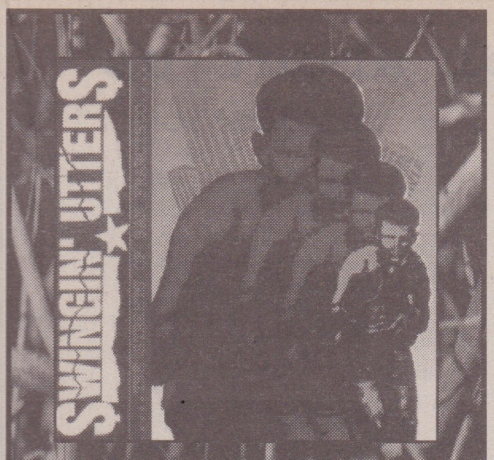
BOMBSITE broke up. **DIRT POOR** broke up but might be getting back together. **ABBA CIMEX** are another mysterious Swedish hardcore band. **THE STRIKE** are sort of a mod band but kinda punk too. There is a big ska scene here but you will have to find a ska zine to read about it. There is also a whole new crop of bands on the way up who will start playing out this summer, so keep your ear to the ground.

Labels: **Profane Existance**/ PO Box 8722/ Minneapolis, MN 55408 send a stamp for a catalog. **Havoc Records**/ PO Box 8585/ Minneapolis, MN 55408. Send SASE for catalog. **Cerebellum Records**/ PO Box 40308/ St. Paul, MN 55104. **THD** Records/ 2020 Seabury/ Mpls MN 55406.

Zines: ***Profane Existence*** is probably the best political punk zine in the world. Always mixing punk music, politics and humor. $2 ppd from PE.

Well I don't really care much about any other local zines so tough shit, go read the zine reviews and look for "MN" in the addresses.

O.K. that's it for Minnesota this time around. You'll be hearing more from us I guarantee it.



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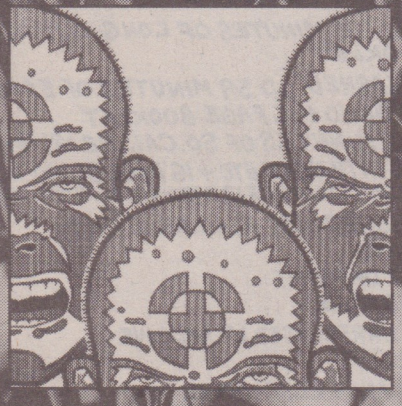

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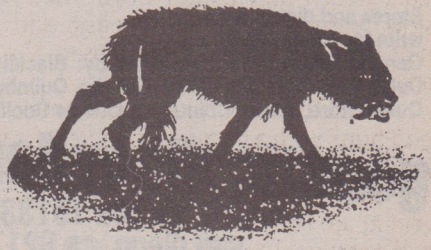

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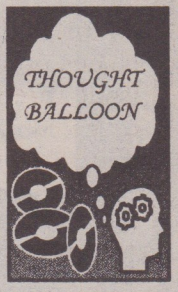

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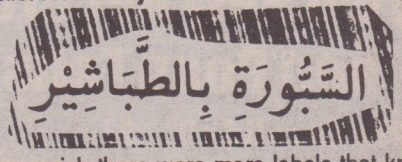

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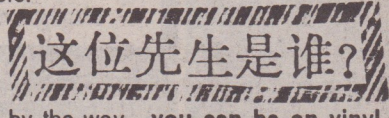

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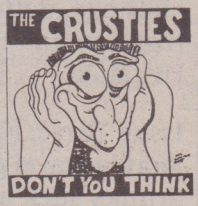

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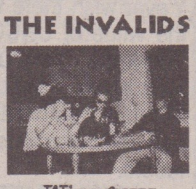

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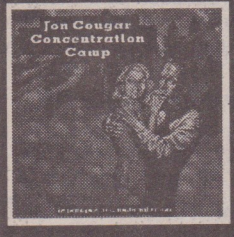

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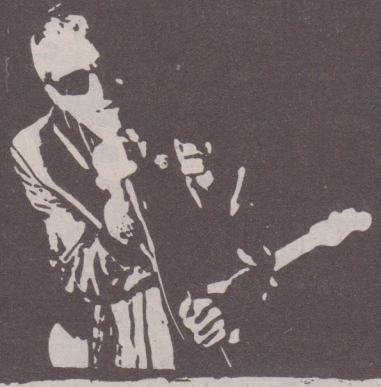

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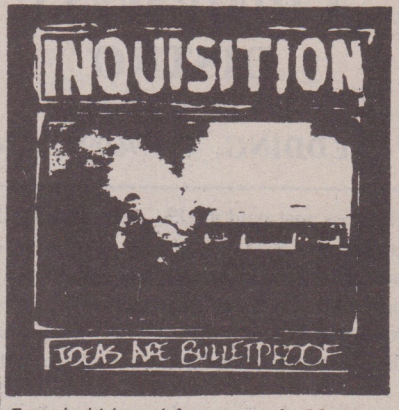

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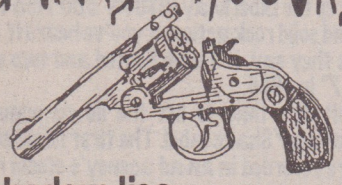

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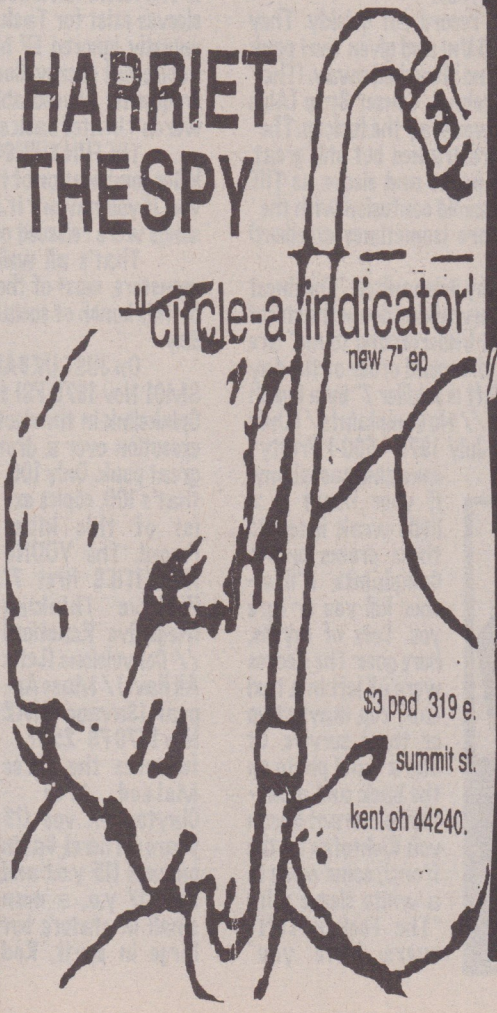

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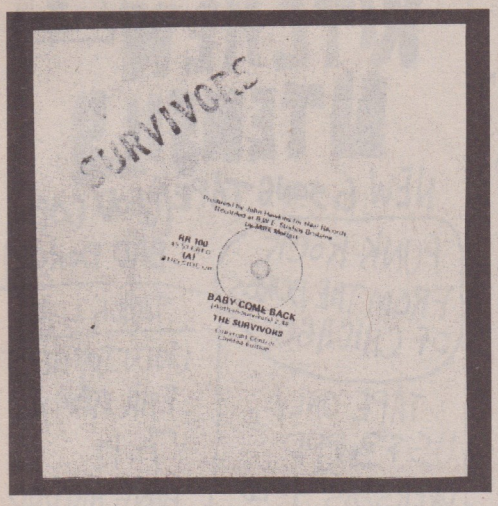


Considering the complete absence of killer 60s punk from Brisbane, Queensland, Australia, it's some mystery how the city's denizens managed to produce six or seven of the world's top seventies punk records. Sometime in 1976 the city hit critical fucking mass. Read on.

THE SAINTS put Brisbane on the map with their first 7" (I'm) Stranded (Fatal MA7158 Sept 1976 NS). 500 copies but quite a few were danced on, vomited on and snapped on stage at the launch party held at their Petrie Terrace squat. You might not know that initial test pressings of their first LP are different to the released version, they drop No Time and add a version of Untitled which is very different to the version on the second LP and remains otherwise unreleased. Anyone know of any Japanese 7"s off the first three albums?

Next to get a record out was THE SURVIVORS, the Saints' bill-sharers and soul mates with Baby Come Back / Mr Record Man (Real RR100 Dec 1977 SS 500) also reissued (Suicide 103181 June 1978 NS 1000) and on Suicide's Lethal Weapons compilation. Spiritual forebears were the Who/ Kinks etc and Baby Come Back is good raucous p-rock.

THE NUMBERS were the others to get a record out quickly. They started as an Architecture dept house band at Qld Uni and given that punk was the rage of the age they ripped their clothes and thrashed away. (Their modern day equivalents are probably making techno). Sunset Strip (Able AB003 1978 PS 500) is killer tuneful pop-punk rewed way the fuck up. The flips Magic Castle and Rules Of Love are more restrained but still great. Same recordings were issued with a new band name and sleeve as THE RIPTIDES (Able AB006 March 1979 PS 1500) to avoid confusion with the Numbers from Sydney. Later Riptides records are (sometimes excellent) mod-pop.

THE LEFTOVERS are held in reverential awe by Brisbanites. "The finest punk record Australia ever knew" and "seeing them walking down the street in 1977 changed my life, they were like the Velvet Underground to me" are two comments I've heard. If you're interested in the social order of the day these guys were top of the heap. What we have left is a killer 7" by a bunch of misfit junkie hopheads - Cigarettes And Alcohol // No Complaints / I Only Panic When There's Nothing To Do (PRS2624 July 1979 500) Pretty amazing cacophony, if your heart is a little weak listen to those drums on No Complaints, it'll either kill you or cure you. Lots of myths, here goes: The sleeves were all left in a taxi cab? Yep, maybe two or three survive, (it has a band photo on the back and a cartoon picture of Baron von Richtofen on the front), some come in a white sleeve with "The Fucken Leftovers hate you" stamped on. A bunch of the singles were thrown in the Brisbane River? Yep, about 80 copies went into Breakfast Creek one night in the early 80s. My recent salvage attempts were unsuccessful, I'll trade scuba gear for records. They're all dead or in jail? Drummer Ed Wreckage is now outta jail but singer Warren Lamond died a few years back. Either bassist Glenn Smith or guitarist Jim Shoebridge also spent some time inside. Their last drummer Dave didn't but he did spend 5 or 6 years in London which is punishment enough for any crime I can think of. There was a fourth song recorded? It wouldn't fit on the record, but it might be included on a possible reissue 7" on Dog Meat (but probably not). Oh yeah, most live shows only lasted four or five songs - the band then either fell over or fought each other and the audience.

RAZAR were a bunch of youngsters who patented a process for converting teenage hormones into great punk rock. Two 7"s - Task Force / Stamp Out Disco (Able AB002 Sept 1978) first 500 on blue labels, next 500 on yellow labels and Money / Self Destruct // Shutdown Countdown / Here Is The News (EMI Custom PRS2645 April 1979 NS 500). As few as 100 sleeves exist for Task Force, and I rate it the best Australian punk 7". The unjustly ignored EP blasts almost as loud and fast as the first 7". Pure adolescent energy. Countdown was a nationwide Top-40 TV show with the frequently abused ability to make a band. The Saints appeared once but weren't invited back since Bailey leered too lewdly at the girls in the audience.

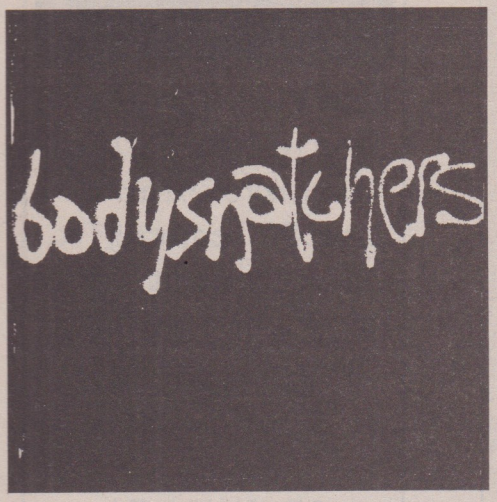
THE FUN THINGS four track ep (no label May 1980 PS 500) is a total killer combination of teen-punk and solid rock action. If you've heard it, lucky you, if you haven't it's as good as they say. It's been booted and two of the songs were reissued on a French 7" in 1986.

That's all well known shit, it's time to lift the lid on some lost monsters, most of them on the Savage/Shake label. The first three singles by this bunch of social rejects were recorded in an ad agency's studio in one day.

On JUST URBAIN's Burning / Part Two // Guns And Guitars (Savage SM01 Nov 1979 PS) singer Peter Miller takes on the character of Charles Spinkelink in the electric chair and Part Two is taped radio reports on the execution over a drum machine/keyboards backing. Guns And Guitars is great punk. Only 100, that's 100, copies exist of this killer record. The YOUNG IDENTITIES first 7" Positive Thinking (Negative Reaction) // Convulsions (Let's All Have) / Mass Appeal (Savage SM2 Nov 1979 PS 250?) features the three McLeod bros - Clayton on voc (13 years old here), Gavin on bass (15 y.o.) and Rod (17 y.o., a man small in stature but large in spirit, Rod

WELCOME TO THE SCUMPIT

PS Picture sleeve, SS stamped sleeve, NS no sleeve, 500 pressing size



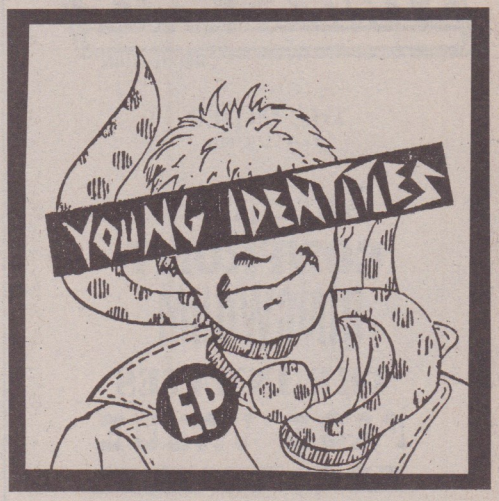
lends "tunes, manipulation" to this record), nasty snotty punk. The BODYSNATCHERS only 7" was probably recorded in the last 15 minutes of the day and I think the bass amp had just about given up. On Frantic / Mystery (Savage SM3 Feb 1980 PS 250?) the bass sounds like someone hitting a cardboard box, beautiful stuff. This one has Rod and Gavin and a guy called John Hunter. Frantic is sorta restrained drum machine punk and Mystery steals the lyrics from Venus In Furs and puts them to a new "tune".

JUST URBAIN had two more 7"s - Everybody Loves Just Urbain (Shake SM04 Apr 198 PS 200?) has three tracks: Hospital Bed tells the tale of someone lying in oxygen tent due to failed suicide, great guitar; The End and Everybody Loves are both amazing rocking punk, two of my favourites of the era. The latter is a comment on rampant Radio Birdman worship (mostly directed at Brisbane's "favourite" son, Brad Sheppard of the Fun Things). Probably only around 100 sleeves (Rod got sick of screenprinting). Then The Final Program (Shake SM09 1984) - Goddess / In That Case were recorded in 1980 with Wolfgang Kuepper (Ed's bro') on keyboards and are slow and dirgy. I'd Rather Stay At Home And Watch TV and Obsession were recorded on Miller's and drummer Dave Holiday's return from London in 1983 and punk it up again. Good shit. An insert but no sleeve.

Ahh, the second YOUNG IDENTITIES 7", New Trends // Instant Feelings / Threats (Shake SM5 Apr 1980 PS). It doesn't get much better than this. Definitive snot punk, great tunes, amazing fucking vocals, ten tons of attitude. Awe inspiring. Along with the Victims my second favourite Aus 45. After the Young Identities the McLeods regrouped as KICKS, one 7" - The Secret / The Return Of The Action Men (Shake Music 13248 1980 PS). Not essential but pretty good post-punk.

Here's one I guarantee you've never heard - THE UPSETS Back To Afghanistan / Heartattack. Along with the Johnny Demon 7" (another time maybe) this is the most ridiculously unheard Australian 7" of the era. The band was from Ipswich, a coal/rail town about 20 minutes outside Brisbane, but the 7" was recorded in Sydney where the band moved in 1981. For a while they were courted by Midnight Oil's management. Never in a sleeve (unless they were all left in a rail carriage). Both sides great snotpunk, especially Heartattack.

PUBLIC EXECUTION rose from the ashes of a band called Sabotage. One excellent 7" - Methadone Slave / SS Brigade (Sundown SUN0032 1982) with as few as 250 copies pressed. Terry, Steve and Fred supported the Dead Kennedys and locals say blew them off stage (how many times have I heard that?) They also had a split cassette with Kicks released in a slightly limited edition of 25. Snarling punk rock.



MYSTERY OF SIXES were an inventive rock-punk band. I think one of their demo songs, Azaria, about the baby taken by dingoes at Uluru was actually banned (not fake-banned, but banned) by the Australian Broadcasting Tribunal because the court case wasn't decided. Two 7"s, the first in a photocopy sleeve was (Well) Totally Me / Black Magic // Mystery Of Sixes (EMI Custom 13359 1982) and the second an EP featuring the songs Black Banned and Skull In My Cave + 2 (Sundown SUN0045 1983 PS). Only 250 of the first, maybe the same for the second. The music is gruff rock-punk and apparently impressed Jello when he was in town. The EP was rumoured to be coming out on Alt Tent but I'm pretty sure it never did.

VAMPIRE LOVERS were another bunch of retards not content with just working in the public service. Scorned and ridiculed at the time, even their strongest detractors will probably admit their first single (dedicated to T-Rex and Generation X) is superior glam-punk. (I've been advised by one such detractor that he will admit no such thing - "it's a piece of shit, flat out".) Title is Buzzsaw Popstar, released on Sundown 7" in 1983, on 12" in 1984 and on Axe 7" in 1986. Next 7" in 1984 was Sweethearts Blown Mindless, good 70s-Stoogey shit.

Should also mention the PARAMETERS Pig City 7" from 1984, good squawky-sax punk idiocy with a desperate political undercurrent that would mean something to you if you lived there, otherwise probably not.

Many of these tracks were collected on a 1985 album called At The Fuhrer's Request, the cover featured a drawing of state premier and renowned asshole Joh Bjelke-Petersen in Nazi attire, stickers were added at the last minute so the title became At The Solicitor's Request. Album is now rare.

Now for another mystery. Why did it take until 1991 for Brisbane to come up with another great punk 7"? There's a couple of really shitty ones dotted through the 1980s (Crucified Truth, Bad Ronald etc), but it wasn't until Big Bongin' Baby started putting out 7"s full of laudable degeneracy that I could tell anyone to head north for kicks. There's three 7"s so far, one split with the Onyas who are threatening to unleash their own series of beer-fuelled two-minute suburban rock operas as I write.

That's it - first two Just Urbain's, Upsets and Young Identities - records to be cherished. Thanks to Rod McLeod, Dave Holiday, Steve Hesp, Helen Chalmers and Richard Stanley. Next time Adelaide and Perth. Always looking to trade.

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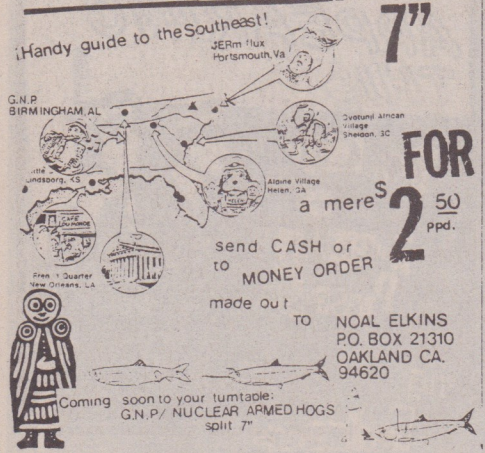

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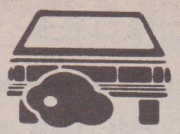

summer tour

July

★ 20th (thu) - St. Mary's, PA
21st (fri) - Columbus, OH @ Neil House
22nd (sat) - Chillicothe, OH @ Blue Monk
23rd (sun) - somewhere in lower PA
24th (mon) - Maryland w/Braid
25th (tue) - Richmond, VA w/Braid
26th (wed) - Columbia, SC
27th (thu) - Atlanta, GA @ Driverdome
28th (fri) - Auburn, AL @ Ford Court
29th (sat) - Tallahassee, FL
30th (sun) - Louisiana? ★
31st (mon) - Lake Charles, LA

August

01st (tue) - Lake Jackson, TX
02nd (wed) - Austin, TX w/Action Patrol
03rd (thu) - Tombstone, AZ
04th (fri) - San Diego, CA @ Mesopotamia Cafe
★ 05th (sat) - Palo Alto, CA
06th (sun) - ?
07th (mon) - Eugene, OR?
08th (tue) - Portland, OR @ Powerhouse
09th (wed) - Seattle, WA w/Quincy Punx
10th (thu) - Montana?
11th (fri) - Rapid City, South Dakata
12th (sat) - Minnestoa ★
13th (sun) - Chicago?
14th (mon) - Madison, WI w/Action Patrol
15th (tue) - Bloomington, IN @ N. Bryan
16th (wed) - Cincinatti, OH @ 2314 Flora Ave
17th (thu) - Cleveland, OH @ Speak in Tongues

If you can help with any of the unconfirmed dates (?) please call Jamie at 716.223.4500.

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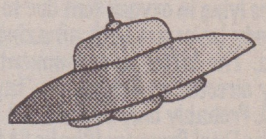

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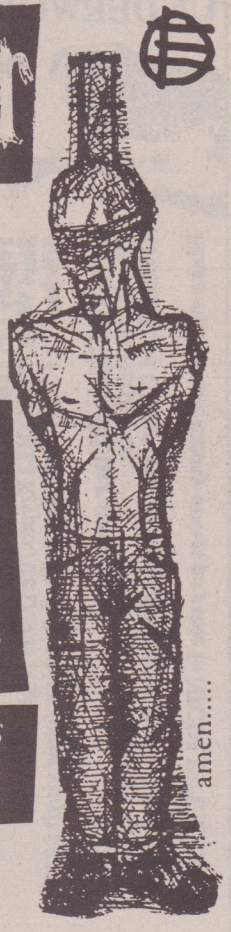

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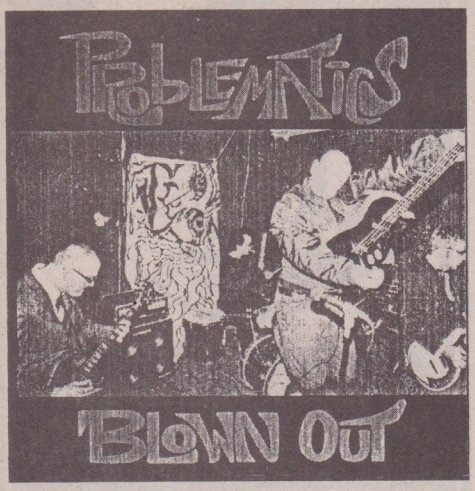

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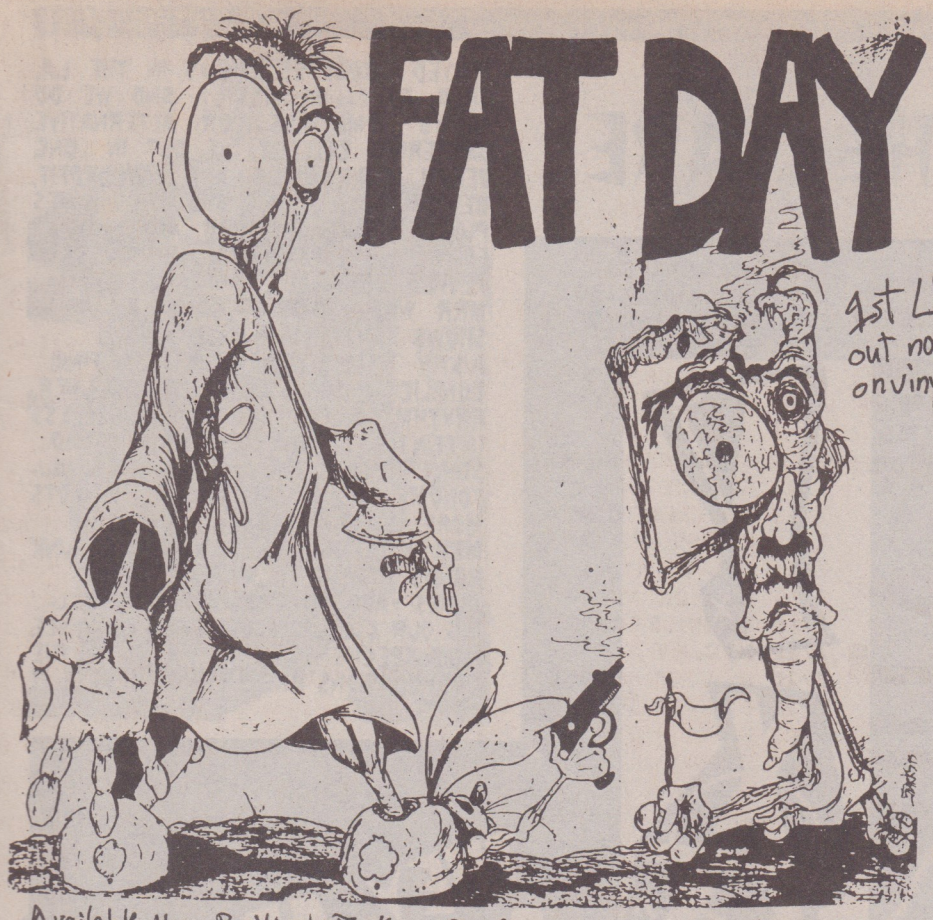

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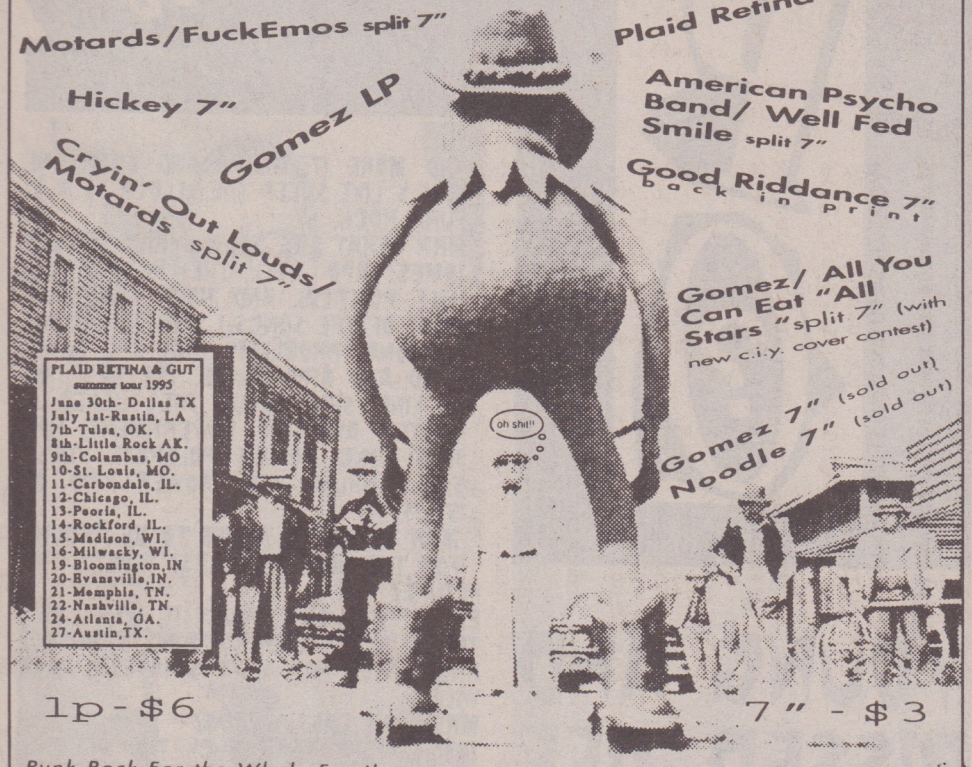

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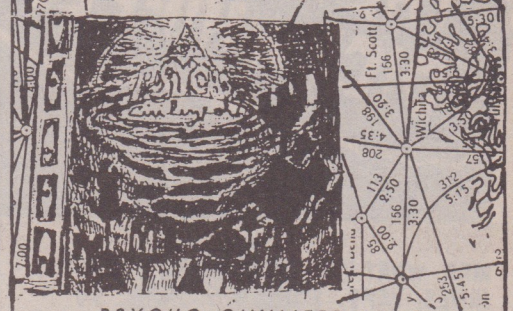

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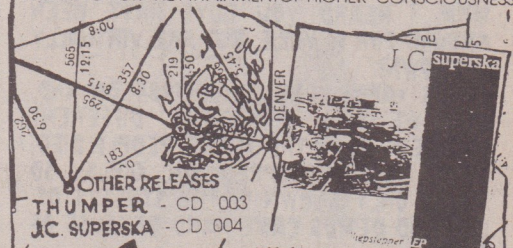

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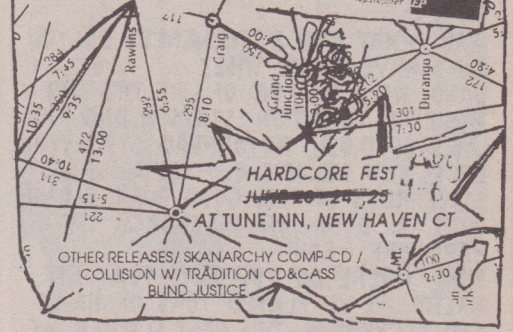

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THEY AREN'T DICKWHIPPED

THEY AREN'T PUSSYWHIPPED

Y.A.P.O., YOUNG AND PISSED OFF, YOUTH AGAINST POLITICAL OPPRESSION, ETC, IS A BAND FROM BALDWIN PARK, A SUBURB OF L.A. CALIFORNIA, WHICH HAS BEEN TEARING UP NEIGHBORHOODS AND CLUBS FOR THE PAST ELEVEN YEARS ON AND OFF. MY NAME IS MR. JOE AND I CAUGHT UP WITH JAMES YAPO IN THEIR HOME REHERSAL STUDIO WHEN THEY REGROUPED AT THE END OF 1993. SO HERE S THE INTRODUCTION.

MRR SO WHO PLAYS WHAT?

JAMES YAPO - I M LEAD VOX, BUT I PLAYED BASS AND SANG LAST YEAR FOR THE FUN OF IT, ON OUR FIRST DEMO.

TONY I PLAY BASS AND BACK UP VOX, AND PLAYED DRUMS LAST YEAR ON OUR FIRST DEMO.

BRENT I PLAY LEAD GITS ON THIS YEAR'S DEMO, THE SECOND ONE.

JUSTIN I PLAY GITUAR, AND PLAYED LEAD LAST YEAR.

ERIC DRUMS, AND I M THE NEW MEMBER ON THIS YEAR S DEMO.

MRR WHAT KIND OF MUSIC DO YOU PLAY?

JAMES YAPO HARDCORE PUNK, DO IT YOURSELF, ANGRY, HALF POLITICAL/HALF HUMOROUS OLD SCHOOL STYLE.

MRR I HEARD YOU GUYS HAVE BEEN AROUND FOR A WHILE, BUT ARE VIRTUALLY UNKNOWN?

JAMES YAPO YEAH, SINCE 1984 ON AND OFF. WE HAD A LOT OF DIFFERENT MEMBERS OVER THE YEARS, PEOPLE DIED, SOME PUSSY WHIPPED ON GIRLS, SO WE RE ONLY KNOWN IN THE STREETS OF L.A., AND DEMOS CAME HARD BECAUSE OF MONEY.

MRR WHAT KIND IF INFLUENCES DO YOU GUYS HAVE, MUSIC WISE?

BAND WELL, ITS KIND OF LIKE THIS THE MUSIC, IN TRADITION, STAYS ALONG THE LINES OF D.O.A., MOTORHEAD STYLE VOCALS, WITH MELODIC OLD SOCIAL UNREST STYLE RIFFS OF FEEL-GOOD PUNK, ALONG WITH A DOSE OF DISCHARGE STYLE HARDCORE, YEAH!

MRR WHERE DO YOU GUYS PLAY AT?

BRENT WE VE PLAYED TONS OF HALLS AND BACKYARDS, THIS PAST SUMMER, WE PLAYED ABOUT 25 SHOWS IN THE L.A. AREA, AT CLUBS MOSTLY, AND WE DO SHOWS SOMETIMES FOR ALTERNATIVE GATHERING COLLECT IVE OUT IN LONG BEACH C.A. WHICH ARE NON-PROFIT, BENEFIT SHOWS, ONCE IN A WHILE JAMES PUTS ON HUGE OUTDOOR ACRE SHOWS FOR FOOD NOT BOMBS, SHITLOADS OF PEOPLE SHOW UP.

MRR WHAT KINDS OF BANDS AT THESE SHOWS HAVE YOU PLAYED WITH?

JUSTIN WELL, TO NAME A FEW, FINAL CONFLICT, DOGMA, MUNDISTA, SNAP-HER, RHYTHM COLLISION, CHAOS U.K., USELESS INTENT, TOTAL CHAOS, S.W.D., SCHLEPROCK, LITMUS GREEN, U.X.A., AUTONOMY, OPPRESSED LOGIC AND LOTS MORE.

MRR WHAT DO YOU THINK ABOUT PUNK BANDS SIGNING TO MAJOR LABELS?

JAMES YAPO FUCK EM, THEY RE SELLING OUR CULTURE, SOMETHING WE ONCE HELD SPECIAL AND THAT WAS OURS, THE CORPORATIONS ARE TRYING TO TAKE IT AND MAKE IT THEIRS AND EVERYONE ELSE S, LIKE SHEEP THEY FLOCK TO BUY PUNK ROCK.

MRR WHAT ARE YOUR LYRICS ABOUT?

JAMES YAPO WELL, THEY RE KIND OF HALF POLITICAL AND HALF HUMOROUS, MOST OF THE SONGS I SING ARE ABOUT PERSONAL PROBLEMS THAT ARE IN MY HEAD AND AROUND ME, THE REST, ON TALKING SHIT ABOUT THE FUCKED-UP SYSTEM AND THE GOVERNMENT, FOR HOW LONG DO WE TOLERATE THESE FOOLS DRUNK WITH POWER KIND OF STUFF.

MRR IS Y.A.P.O. GOING TO BE AROUND FOR THE NEXT 10 YEARS? WHAT S THE FUTURE?

ERIC I WOULDN T DOUBT IT, WE'LL BE THERE IN THE UNDERGROUND IF PEOPLE KNOW US OR NOT, ALWAYS HAVE, ALWAYS WILL.

MRR ANY LAST WORDS?

JAMES YAPO YEAH, FUCK THE SYSTEM! CALL US FOR 1 DOLLAR DEMOS AND FREE SHOWS

(818) 338-1647

10-96 Kenosha Punk Rock

10-96 is a Hard Core punk band from Kenosha, Wisconsin. The name hails from the local police scanner code meaning "Mental Subject." Their music, and their attitude is Live, Loud , and Raw. They have been belting out their own "Old School" styled Hard Core for over a decade. They have stuck to their guns as well. This is an interview with the band which took place in Dean Dirt's basement on March 9, 1995. Mike Murf

MRR: Who's who and who plays what?

Dean Dirt: Vocals.
Moon: Drums.
Joe: Guitar.
Randy Rude: Bass.

MRR: Describe your music.

Joe: Hard Core Punk Rock.
Dean: Riot Rock.
Randy: Hard Core.
Moon: Punk Rock.

MRR: As of today's date, how long has 10-96 been together as a band?

Dean: Twelve years!

MRR: What was the reason that you guys stuck it out so long?

Joe: We didn't piss enough people off yet.
Moon: The pain in my heart, and the voice in my head.
Randy: Therapy!
Dean: Everybody that got out, sold out! We're road warriors to the core!

MRR: You guys must have seen many bands come and go. Any memorable gigs and with who?

Joe: A cool gig at the Cherry Hut in Lincoln, Nebraska in 1986. It was with Agnostic Front and G.B.H. It was about 180 degrees at the gig and the kids went nuts.
Randy: Peoria, Illinois with Bloody Mess and the Scabs, plus Beautiful Bert and the Crotch Crickets.
Dean: Nashville, Tennessee in 1989. Our bass player quit two hours before the tour and our roadie filled in, so we went away and drank at Tootsie's Bar and Grill. The same place Patsy Cline and Hank Williams drank. Hangovers and greasy burgers!
Moon: 10-96 with Fang at the Orpheum Theater in Kenosha.

MRR: Who are some of your favorite bands?

Moon: G.G. Allen, Tanya Tucker, early D.R.I., Vomit, and The Plasmatics
Joe: Beautiful Bert, Germs, Bloody Mess, old L.A. Punk, Black Flag, Fear, Jerks, Etc..
Dean: Dead Boys, AC/DC, "Bon Scott era", Patsy Cline, Exploited, Breakouts, G.B.H., Lynyrd Skynyrd.
Randy: Dead Kennedys, David Allen Coe, Steely Dan, Old Black Flag before Hank, old Wire, and Vomit.

MRR: Is O.J. Gonna walk?

Dean: Yeah, cuz democracy is for those who can buy it. It's not justice, it's business. It's not about right and wrong, it's about marketing and presentation.
Moon: I O.Ded on O.J.

MRR: You guys have about a million songs, what are some of your favorite covers?

All: "Riot squad" by Toxic Reasons, "Banned from the Pubs" by Peter and the Test Tube Babies, "I Think Your Shit" by the Fuck-ups, a couple *old* Skrewdriver songs, and a Black Flag number.

MRR: Is Ben Weasel afraid of 10-96?

Joe and Randy: Who?
Dean: He likes to hear himself talk too much and he's afraid to book a real band. If he thinks we're a joke, tell him to come on down.

MRR: What's your favorite beer?

Joe: St. Pauli Girl, but it's too expensive, so I drink Busch instead.
Moon: Rolling Rock.
Randy: Bud.
Dean: Celtic Ale.

MRR: What do you think of this new "Alternative" Punk thing happening?

All: Gag, stink, puke, piss, ass lick money pricks!!!

MRR: I see you guys finally stopped slagging off and got some material out. How about a run down?

Dean: A split 7 inch with Insult To Injury titled "Ancient Future" on Will E. Survive records, (clear vinyl). A full length self-produced tape called "Cop Magnet" on Mental Records, our label. Another split 7 inch with Stand Off on Beer City records. And, a full length LP CD, Cassette out this summer, also on Beer City records.

MRR: Any tour plans ahead?

Dean: Yeah, the end of summer, we'll be touring ten cities out east with an Oi band out of Milwaukee called The Service.

MRR: Any closing comments or special hellos?

Randy: Punk Rock forever. Hi Dale.
Moon: I wish a vampire girl would bite my neck.
Dean: Hi to all the Beer City bands all over the world. Be true to yourself. Don't bullshit cuz life's too short!
Joe: Where's Doc Dart?

You can contact the band by writing to them at: 10-96 Headquarters, 5112-14th. Ave. Kenosha, WI 53140.

DESTROY ALL MEDIOCRITY

TPOS is a DIY label celebrating its 10th year in the punk rock wars. They've just relased a colossal boxed set featuring the best bands they've worked with in those 10 years that will have the collectors drooling. This interview with Malcolm Tent, CEO of TPOS,was conducted by Bruce Wingate.

MRR: Malcolm, what's your deal and who the hell do you think you are?

MT: I'm just a guy who didn't want to bag groceries for the rest of his life. Have no marketable skills other than that and didn't like working for some guy with a tie who thought he was better than I was. So I said "pfft" to all that and just sort of took whatever skills I had, which involved collecting records and working at a record store, and turned it into a living. I had a label going on as a spare time operation and turned that into a living too, because I had no other choice.

MRR: How have you managed to deal with ten years worth of freaks, fringe types, posers and losers like the readers of this magazine?

MT: It's the only kind of people I can stomach. I mean, if I had to deal with ten years of people asking for the new Kansas or the new Bon Jovi or the new Winger or the new Jackyl I would most assuredly not be here right now. I would be probably be dead of a self-inflicted gunshot wound.

MRR: Hey, hey, none of that...

MT: Well, I don't know, if the circumstances called for it, and those are circumstances that would call for it.

MRR: Winger would definitely precipitate a self-inflicted gunshot wound...

MT: Ah, it's horrible, man, as revolting and disgusting as people are in general, the people I deal with on a day-to-day basis are so much more interesting and exciting than the slobs that go to your average chain record store, looking for your average chain music. There's a certain degree of creativity and excitement and originality that you're just not going to find in a Record Town.

MRR: Okay, this is my third question now. A very hip question. Once, while driving in a car with Tim Yohannan, he insisted I take "Kiss Alive" out of the tape deck. Please explain the error of his ways and how he may redeem himself for this very un-punk indiscretion.

MT: Tim Yohannan, if you don't understand the magnificence of Kiss and the punk rock implications thereof, you are sadly, sadly misled. Kiss are punk rock. If you want to look at it from the musical aspect of it, they took something with very little substance, something very punk, and made a genuine statement for their generation out of it. They did it themselves, they didn't take no bull from nobody. It was an independent operation from day one. Sure, Casablanca got bought out by Polygram after a while, but that's after what, ten, twelve years of independent music! You can't say that to Green Day. How long are Green Day around? Three years, four years before they sold out? Kiss did it independent, one hundred percent, do-it-yourself, with their mentor, Neil Bogart, and nothing's more punk rock than that. They stay true to their creative vision until this very day. They have never sold out, they are totally real and genuine, they are nothing more than four guys with a lot of make-up and a lot of leather and high heels and who wanna make lots and lots of money and there's complete honesty and integrity there, which is a lot more than you can say for many bands that probably being mentioned in these very pages right now.

MRR: Kiss are punk. Say no more. Okay, this is a serious, MRR type question -

MT: Oh shit.

MRR: Actually, I probably copped this from Donny the Punk. What are your political beliefs and how do you apply them to running a small business in a capitalist marketplace?

MT: That's a good one. First of all, I don't think political should be defined as it normally is - I think politics is a much more broad based topic. I mean, every decision you make is a political decision. Every thought you think is a political thought. It has nothing to do with Democrat or Republican or polyester or cotton or chocolate or vanilla or anything. Politics is how you live your life and I think that you have to live your life in a way that you know is right, you have to go with that gut feeling. Even if you're just a guy pumping gas at Exxon, you're going to make decisions that will effect everything you do and ultimately the way everyone else lives. Hopefully you wouldn't be pumping gas at Exxon, but even if you're in that kind of position, you can create your own leeway. You can spend your money certain places. You can buy certain things...

MRR: Like FU's records....

MT: Like FU's records. Now there's a political move. Or not records at all. Maybe you can tape the FU's records onto a cassette. You know, you can buy a BASF cassette and give money to a company that made Zyklon-B gas in World War II and never got punished for it. Or you can buy a Maxell tape that's made in Japan, or you can buy a TDK tape that's put together in Englewood, New Jersey. A simple thing like buying a blank tape, something a lot of punk rockers do, (there are) many, many political implications there. And while I think a lot of people say it doesn't matter who you give your money to because it all ends up somewhere bad ultimately, I don't totally agree with that and even if it were true, you can certainly route things in slightly more beneficial ways. So taking that into consideration, which doesn't even answer the question (of) how do I apply it to my life? Simply by acting on what I know, and knowing what I know by doing my homework and maintaining a very strong sense of personal right or wrong and just getting out there and doing it Like, here on the retail level we do not sell major label product at all. No major label stuff will ever be bought with a Trash American Style dollar. That to me is a very major blow because you take a look at CBS and their hideous policy of news management, that's Columbia, Epic, Sony, and all those other related groups, including a few that don't have CBS, Sony or Epic or whatever name on them. That's one way to do it. Are you talking just strictly retail arena here or should we go for the whole schmeer here?

MRR: It's your ballgame. It's your interview. What are your political beliefs and how do you apply them in running a small business in a capitalist marketplace quote unquote.

MT: Well, on the small business front, that's the biggest thing that we do is not sell major label stuff at all and the reason I do that is I hate the major labels. I don't like them, I don't like their music, I don't like their politics, I don't like their way of business, I don't like the people who work for the labels, sorry anybody I might be wheedling free promos out of!

MRR: Suck 'em dry.

MT: We also do a lot of stuff with barter here where you don't have to use money. You can use stuff, because people just constantly buy buy buy.They have something for a year and then they throw it away. America is built on a foundation of garbage. We're just keeping it in circulation instead of just relying on cold hard cash which is not imaginative and takes all the fun out of it anyway. And we also don't take credit cards because credit cards are truly enslavement. It's a good way for a govermental or a private financial entity to keep close tabs on people. With a credit card your every move is traced and we don't think that people should be subjected to that so we don't do credit cards. We just basically try not to play a lot of the games that people think have to be played in the retail arena and the store's been going on for more than eight years now with no problems at all and we haven't suffered from not selling the majors or not taking credit cards at all. We're doing just fine.

MRR: What do you think the next ten years will bring for yourself, for hardcore punk rock and for professional wrestling?

MT: Hopefully, not enslavement in a forced labor camp. I think that would be nice. Hopefully I'll still be alive and still enjoying a modicum of the freedoms I now enjoy although I personally think that looks kinda dim. I'd like to be proved wrong and be made a fool of. Presuming that it's not labor in a concentration camp or being shot in the back by the ATF or the IRS -

MRR: Or an ungrateful employee...

MT: Or any other hideous paramilitary organizations out there that Bruce may or may not be a member of in the future. Presuming none of that happens, either farming potatoes in Idaho or still living the complete as possible punk rock lifestyle. I don't foresee any reason to mellow out or go soft or turn dull like everybody that I ever grew up with in high school.

MRR: Which brings us to....

MT: What will hardcore be?

MRR: Or alternative or whatever it will be called then...

MT: Underground, as I prefer to refer to it. All I know is that whatever happens next to shock parents is really gonna be something because there's just been this constant escalation over the years. I mean, in 1850 it was the waltz, the scandalous waltz, people holding each other. Really terrifying. The church was on a crusade, moral arbiters were on a rampage. Waltzing had to be stamped out and now it's kids sticking holes in their septums and getting ampallang piercings and listening to Nine Inch Nails at Lollapalooza. I don't know what the next phase of underground expression can possibly be, but it's going to be very interesting. Contrary to what a lot of people say now, punk rock is not dead, punk rock will never die, punk rock assumes different guises and rolls merrily along, as long as there's an underground, some kind of counterculture, there will be a form of punk rock. And professional wrestling? I predict a return to old style values on the pro-wrestling front...

MRR: As you predict for hardcore punk rock, perhaps? Wrestling is an attitude, just like punk is an attitude.

MT: Exactly. This phony major label WWF stuff with steroids, Vaseline, and celebrities has got to go. I want the punk rock ECW and Smoky Mountain style wrestling. Dirty, decadent punk rock wrestlers beating the hell out of each other, spilling lots and lots of blood, and giving really good honest entertainment for a good honest entertainment dollar. Not a pay-per-view bought with a credit card from WCW.

MRR: So could you compare Green Day to say, Doink?

MT: Absolutely. I think that Green Day and Doink the Clown, (have) got a lot in common. Take a look at the original Doink the Clown, Steve Kiern, a NWA wrestler from Florida. Good guy, knew how to work a ring, he could do heel or babyface, good ring psychology. Then he hooked with WWF and they turned him into Doink the Clown, a universally reviled, despised and highly unoriginal schtick if there ever was one. And what does that mean, Green Day? Three hardworking guys from the East Bay doing their thing, doing it good, then they get signed and they're just another damn commodity. I think professional wrestling and punk rock do have a lot in common. Definitely the same ethics and the same pitfalls. Anybody who studies it will see.

MRR: The fourth question on my list is "What's the best record you ever released?"

MT: You mean in terms of sales, production, or what?

MRR: Overall.

MT: Well, here's the part where I become corporate shillmeister. I must say, Bruce, that the best record I ever released would be my brand new product, the TPOS 10th Anniversary bagged set. It looks good, sounds good, is good. I sweat artillery shells getting the damned thing together and now I've got 500 of them sitting in my back room. I do hope somebody buys them.

MRR: Of course I must also ask what the worst record you ever released was.

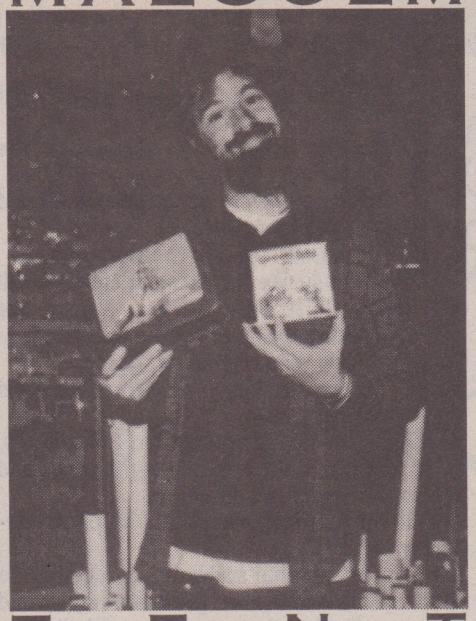
MT: That one's easy because the Jeff Leopard 7" was designed to be the worst record ever made. It succeeded on several fronts because it sounds terrible, the guys who play on it are too embarrassed to reveal their true identities and I've sold about 10 copies out of the 300 I pressed. I'll probably have to sell the remaining 290 to the hockey puck factory. I have no regrets!

MRR: What parting words of advice do you have for the gentle MRR reader?

MT: Stay awake, ECW rules, and watch out for 1996 because that's when the hammer comes down. Before that happens, stop by and visit us. We love to inflict our world view on innocent strangers.

TPOS, 12 Mill Plain Rd., Danbury, CT 06811, (203)792-1630.

MALCOLM TENT TPOS



In the Deliverence-like backwoods of northern New Jersey, in addition to (perhaps as a result of) gun toting red-necks and minimum wage only employment, are a bunch of delinquints: The Bristles. The five of them—Aaron, vocals; Andy, guitar; Sean, bass; Anthony, guitar; Russ, drums—have been playing together for a year or so. The band itself has been around for a couple of years and in that time they've released three 7's and some neat tunes on a couple of comps including "Pogo Attack."

The interview below was unsuccessfully done in Sean's basement after practice. It was riddled with stagnation, puzzled looks, and most notably sour faces waiting to get out of the basement after a couple of hours of practice and back to drinking or whatever it is the Bristles occupy themselves with on a weeknight in the middle of the woods. And so, MRR requests that interviews convey, somehow, the personality of the band. I believe this interview typifies the spirit of the Bristles as a collective band as well as individually. It reeks of the boredom and hopelessness that Sussex County, NJ exudes. Consequently though, that boredom and hopelessness has produced a pretty cool band who play some pretty cool tunes. Interview by Richard Owens.

MRR: Who are the Bristles? Why do you play in a band? What's the point?

Aaron: Can You rephrase the question?

MRR: Who are you? You do play in a band.

Aaron: Who are we? What? What do you mean by that?

MRR: What's the story with the band?

Andy: Well we originally formed way back when...

Aaron: Tell him the story Andy: .

Andy: We started practicing, the hell with it. Let's just form a band. We wanted to destroy this place, Ashley's. You remember, Aaron.

Aaron: Originally, we formed the band to destroy shit.

Andy: We just had guitar, bass, and vocals.

Aaron: Just make up some dumb songs and go smash up some clubs.

MRR: So you formed a band solely to destroy shit?

Aaron: Destroy, that's why we got together, to destroy shit. And then we got Russ involved and then you (Anthony) come up later. We'll mention your name later.

MRR: Two of your 7"s are on Beer City records. They also produce skateboards. You've apparently benefited through advertising in *Thrasher* magazine and stuff like that so, how do you feel about it?

Aaron: We don't give a fuck.

Anthony: That's great.

Andy: We're not paying for it.

MRR: How is that any different than being promoted through *Rolling Stone* or *Spin*?

Andy: Alright, *Spin* and *Rolling Stone* are both spineless pieces of garbage.

Anthony: They're more expensive to advertise in.

Aaron: Yeah, *Thrasher*'s probably cheaper. We don't give a fuck; we're just in a band.

Andy: *Thrasher*'s just a skate magazine.

MRR: You guys get trashed a lot and Aaron specifically ends up running off or passing out before you've finished. Why?

Anthony: It's all in the name of Rock-&-Roll.

Aaron: Fuck them.

Andy: Makes me feel good.

Anthony: All the cool bands are doing it.

MRR: And what about when the kids going to see you play don't get their five bucks worth?

Aaron: That goes back to fuck them. It's kind of like a gimmick. Every band needs a gimmick so we rip people off. Hey, if the crowd's cool then we're cool. If the crowd's assholes then we're assholes, right? People piss me off then I get pissed off. Yeah, if I see some jerk looking at me like deeeerrr, then I get jacked.

MRR: You guys play lots of those sort of shows. How do the people take you?

Anthony: People like us until we start...

Aaron: ...destroying equipment and telling them they're fucking assholes.

Anthony: Usually the most insane people come to our shows and stay.

Aaron: Yeah, insane people like us.

Anthony: Sid Sludge (Mental Abuse) likes us.

MRR: What about the people that talk about the shit you've done and say it's been done before?

Aaron: Hey, we're not trying to reinvent the wheel. We just go out there and get drunk and kick some ass. We're not pioneers or anything.

Anthony: We didn't break the ground, we're just laying at minor level.

Aaron: Fuck them.

MRR: So, what do you think of politics and its role in music?

Aaron: Politics? Politics?

Anthony: Our politics are generic punk politics.

Andy: Middle of the road. I don't fade to the left and I don't fade to the right. Middle of the road.

Sean: Political boredom.

Aaron: Exactly.

MRR: So, if you could speak to Bill Clinton or Newt Gingrich, then what would you say?

Sean: Who's Newt Gingrich? All I know is Bill Clinton's on back of the Wretched Ones 7" drinking beer.

MRR: Two of you guys (Sean and Aaron) have a record label with a couple of releases, so why don't you push your own stuff?

Aaron: We want to make money off it dude. Fuck...You're getting on my nerves, interviewer boy.

Sean: We're planned on releasing something of our own on the label, but...

Aaron: ...later on down the road, chief. We don't release our own fucking records, dude.

MRR: So, are you guys going to do this stuff all your lives or are you going to get jobs and settle down?

Anthony: Hey, when I hit the lottery...

Aaron: Yeah, we plan on doing this the rest of our lives. We all plan on staying together until we're dead playing this punk rock bullshit. Long after ratty-ass kids with big pants, we'll be around dude.

Andy: Pat Smear should join Pearl Jam.

MRR: How do you guys feel about successful punk bands like Green Day or Nirvana or Rancid?

Aaron: We hate them because they're not us. Fuck them.

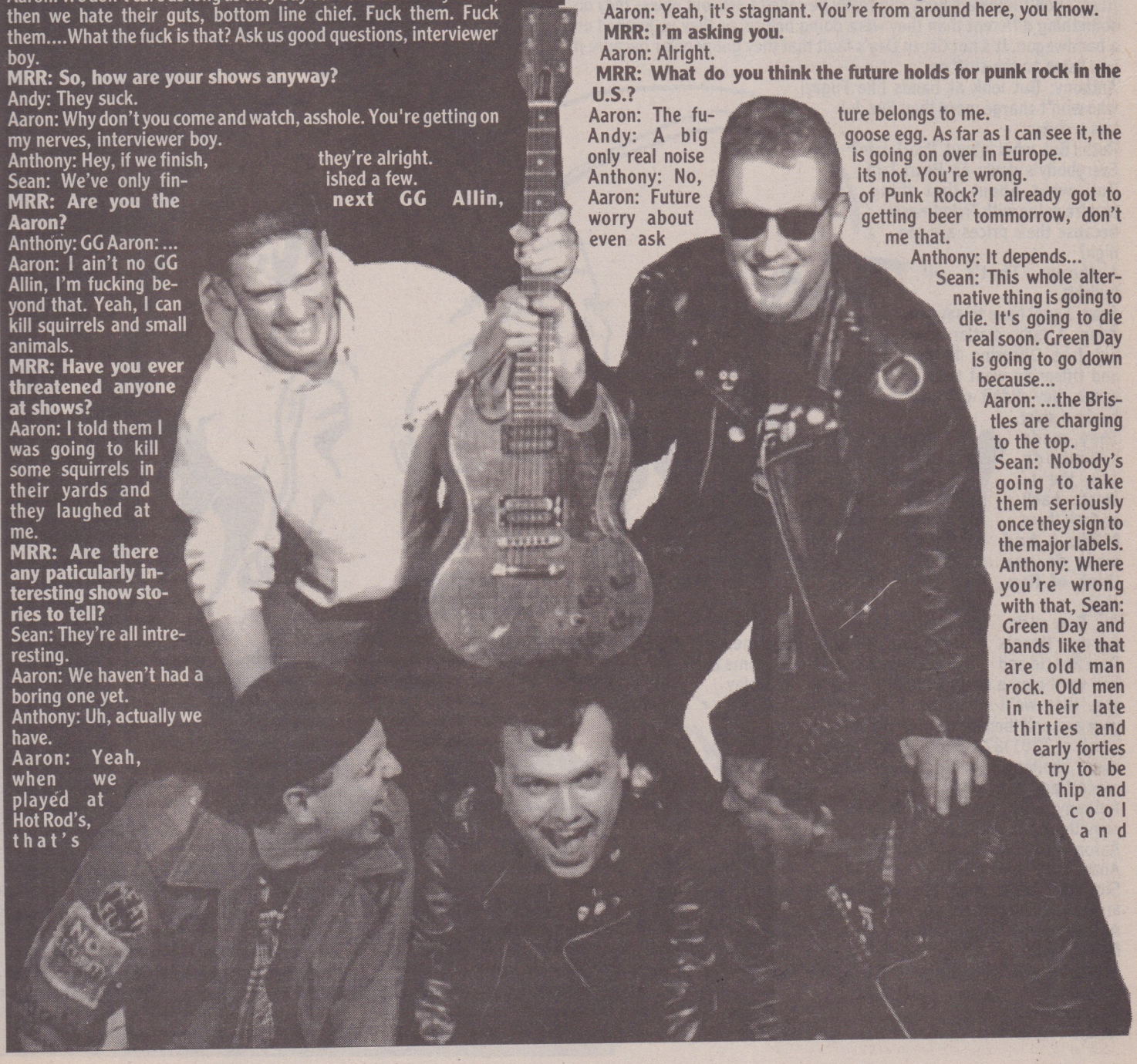
Anthony: They just suck anyway.

Aaron: They ripped us off. You listen to their songs then you listen to our songs and it's all too familiar to me dude. They've been stealing the riffs off us so's they can get into the top 40.

MRR: So, how's Kurt Cobain's death hit you then?

Sean: We had a party.

Andy: Very funny.
Aaron: Hit me right in the gonads, buddy.
Anthony: It's the greatest thing to happen to pop music in a long time.
Aaron: He's generation X's John Lennon, dude. He was murdered, MRR said he was murdered. It was in there, he didn't kill himself.
Anthony: Oh, he killed himself... crybaby couldn't handle money and success. If you had to stare at Courtney Love and have that devil spawn kid, you'd kill yourself too.
Aaron: Courtney Love's hot.
MRR: What do you think of the alternative explosion in its entirerty?
Andy: Bullshit.
Aaron: If it doesn't benefit us, we don't give a shit about it. We're looking out for number one.
MRR: So you don't think it's a good thing that kids aren't as mindless as they were throughout the whole disco or guido trends?
Andy: What's the difference between spandex and big baggy pants?
Sean: Instead of running out and getting Cavaricci's they get their noses pierced or tattoos all over the place and consider themselves alternative until the Grateful Dead come around and then they're hippies.
Aaron: We don't care as long as they buy our records. If they don't, then we hate their guts, bottom line chief. Fuck them. Fuck them....What the fuck is that? Ask us good questions, interviewer boy.
MRR: So, how are your shows anyway?
Andy: They suck.
Aaron: Why don't you come and watch, asshole. You're getting on my nerves, interviewer boy.
Anthony: Hey, if we finish, they're alright.
Sean: We've only finished a few.
MRR: Are you the next GG Allin, Aaron?
Anthony: GG Aaron: ...
Aaron: I ain't no GG Allin, I'm fucking beyond that. Yeah, I can kill squirrels and small animals.
MRR: Have you ever threatened anyone at shows?
Aaron: I told them I was going to kill some squirrels in their yards and they laughed at me.
MRR: Are there any paticularly interesting show stories to tell?
Sean: They're all intreresting.
Aaron: We haven't had a boring one yet.
Anthony: Uh, actually we have.
Aaron: Yeah, when we played at Hot Rod's, that's boring. Well, it was interesting. We wore some crazy outfits and smashed a lot of shit.
Anthony: No, there was no audience participation at the Hot Rod's shows.
Aaron: No, not boring for us, it was boring for them...or no, they're boring to us, we're not boring to them. I hope not. Fuck them.
Andy: The Wharton show was lame. It sucked eggs.
Sean: When did we play Wharton?
Aaron: That was an awesome show. We were throwing chairs and smashing shit. You can't beat shit like that.
Anthony: No, as far as the audience, there was a lot of people and they were all boring.
MRR: So, what about the other bands around? Anyone you like?
Aaron: Ah, most the bands around here suck. You got nothing around here. Maybe like elsewhere in NJ,. they all suck.
Anthony: The Murdered. The Murdered are good.
Aaron: Murdered are cool. The Blanks are cool. The Pist are cool. The Pist are awesome.
Anthony: But they're from Connecticuit.
Aaron: Ah, they're still around here. They still count. They're on that comp with us. Those other bands suck.
MRR: So it's stale around here? It's stagnant?
Aaron: Yeah, it's stagnant. You're from around here, you know.
MRR: I'm asking you.
Aaron: Alright.
MRR: What do you think the future holds for punk rock in the U.S.?
Aaron: The future belongs to me.
Andy: A big goose egg. As far as I can see it, the only real noise is going on over in Europe.
Anthony: No, its not. You're wrong.
Aaron: Future of Punk Rock? I already got to worry about getting beer tommorrow, don't even ask me that.
Anthony: It depends...
Sean: This whole alternative thing is going to die. It's going to die real soon. Green Day is going to go down because...
Aaron: ...the Bristles are charging to the top.
Sean: Nobody's going to take them seriously once they sign to the major labels.
Anthony: Where you're wrong with that, Sean: Green Day and bands like that are old man rock. Old men in their late thirties and early forties try to be hip and cool and



listen to bands like Green Day and the Offspring.

MRR: Do you think that's any different than the Jam or the Buzzcocks playing on Top of the Pops?

Aaron: Well, at least they kick ass, dude.

Anthony: That's totally different. That's going back to ground breaking. It's all ground breaking stuff. It's all raw.

Andy: Plus, there weren't many small labels around at the time.

Russ: But see, it's not the bands' fault that they're all of a sudden famous if they didn't do anything different. Like Offspring was around a while before anybody started listening to them.

Anthony: And they did something different...

Aaron: ...mass marketing.

Anthony: They slowed down, got overproduced.

Russ: What do you call overproducing?

Anthony: Listen to them and Metallica. What's the difference?

Russ: Listen to the difference between our first 7" and the last one.

Anthony: The only difference is there's another guitar player. The production sucks just as bad.

Aaron: It sucks worse, I think.

Russ: I don't think anybody can really be called a sell-out unless they do something different than they were doing before, or they've jumped on a bandwagon. It's not Green Day's fault that they got popular because if you listen to the stuff on...

Anthony: But look at bands like Fugazi who won't charge more than five dollars a show.

Russ: But what about Pearl Jam? Everybody's down on Pearl Jam. But, what about that thing they're doing with Ticketmaster because their prices are too high?

Anthony: That's all bullshit.

Sean: I only have to say one thing: A radio station gave out free Offspring t-shirts and Offspring went nuts because they didn't get twelve bucks a shirt. They made everybody give the t-shirts back, so fuck them.

MRR: And what do you think of Rancid?

All: They suck.

Aaron: Here's the deal, dude, listen to me, Green Day, Rancid and all you guys come to town, come to NJ, and we'll play a show with you. First we'll outplay you, then we'll smash your equiptment, kick your ass, and then we'll out-drink you. Give me a call at (201)875-6557. U.S. Thugs, call me. I challenge you to a beer drinking contest and then a duel.

Anthony: Why, are they on MTV or something?

Aaron: No, that's Rancid's gang.

Andy: They're on ESPN.

Sean: If people don't like the band they run around and beat them up.

Anthony: Yeah, right. Come to NJ, you poofs. Band o' poof.

MRR: So, what do you guys do beside the band?

Andy: Jerk-off.

Aaron: Masturbate, drink beer, and get fucked up.

Anthony: We're all chronic masturbaters.

MRR: You have a van. Do you ever have sex in there? Do you have mass orgies?

Aaron: I got laid in there.

Sean: Yaeh, he gets laid in my van.

Aaron: I paid for half.

MRR: What about chemical abuse then?

Aaron: What about it? Yeah, we're into that shit. Weren't they a kick-ass band from the early eighties?

MRR: Well, you guys drink and shit so what else do you do?

Anthony: Anything we can get our hands on.

Aaron: Why, you got a bag on you? We sniff dead bodies to get high.

MRR: What's the best way to sneak beer into a club?

All: Ollies.

Anthony: Ollies soda cans. They look just like soda cans.

Aaron: Nobody will ever, ever know.

MRR: How do you sneak dope in?

Aaron: You do everything in the parking lot and then you just stumble into the club. If we get through the door we get through the door. The last show I had a hard time getting through the door.

MRR: And why did you agree to do an interview for MRR?

Aaron: It's better than doing it for *Spin* or *Rolling Stone*, isn't it, interviewer boy?

MRR: And what if *Thrasher* asked you?

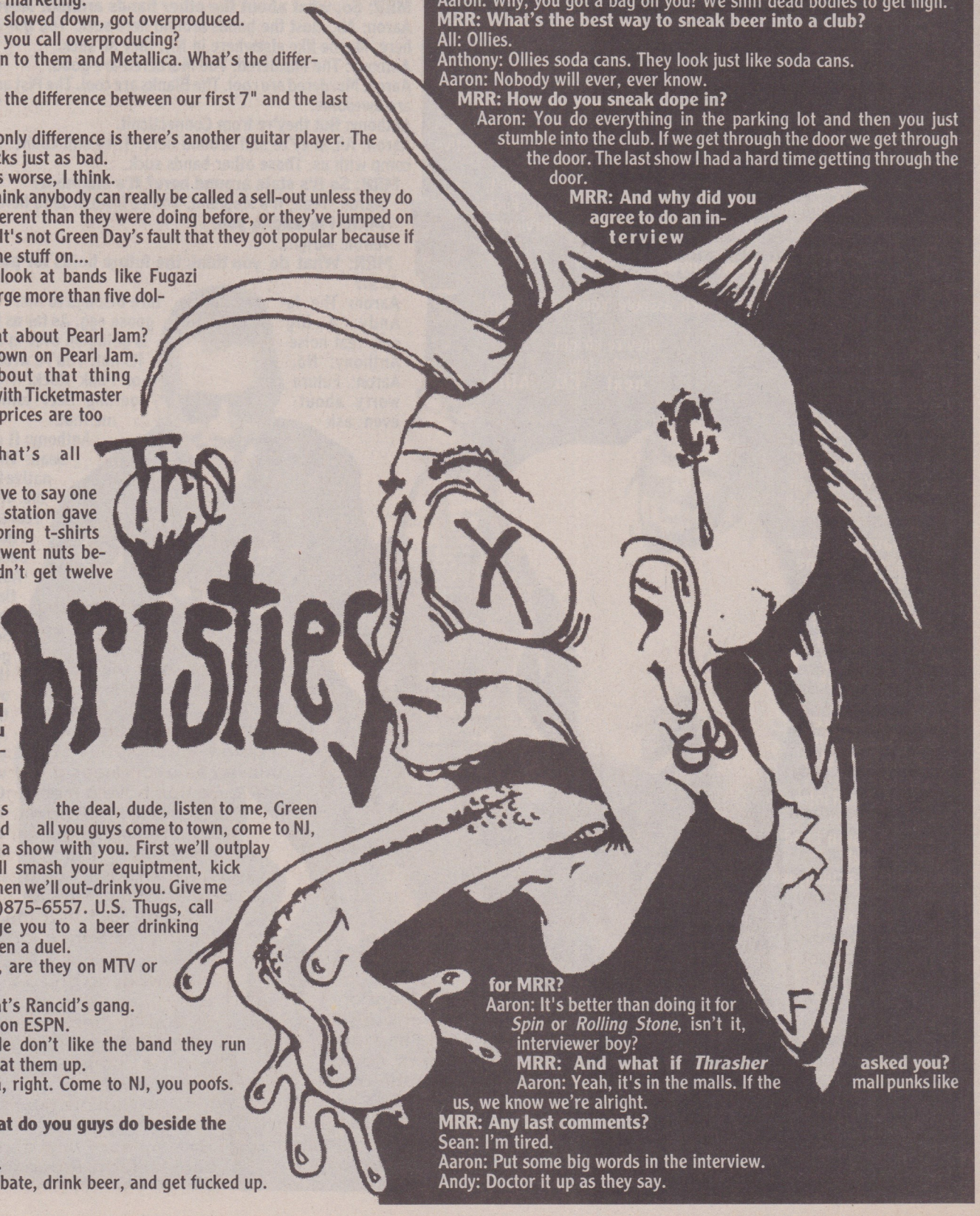
Aaron: Yeah, it's in the malls. If the mall punks like us, we know we're alright.

MRR: Any last comments?

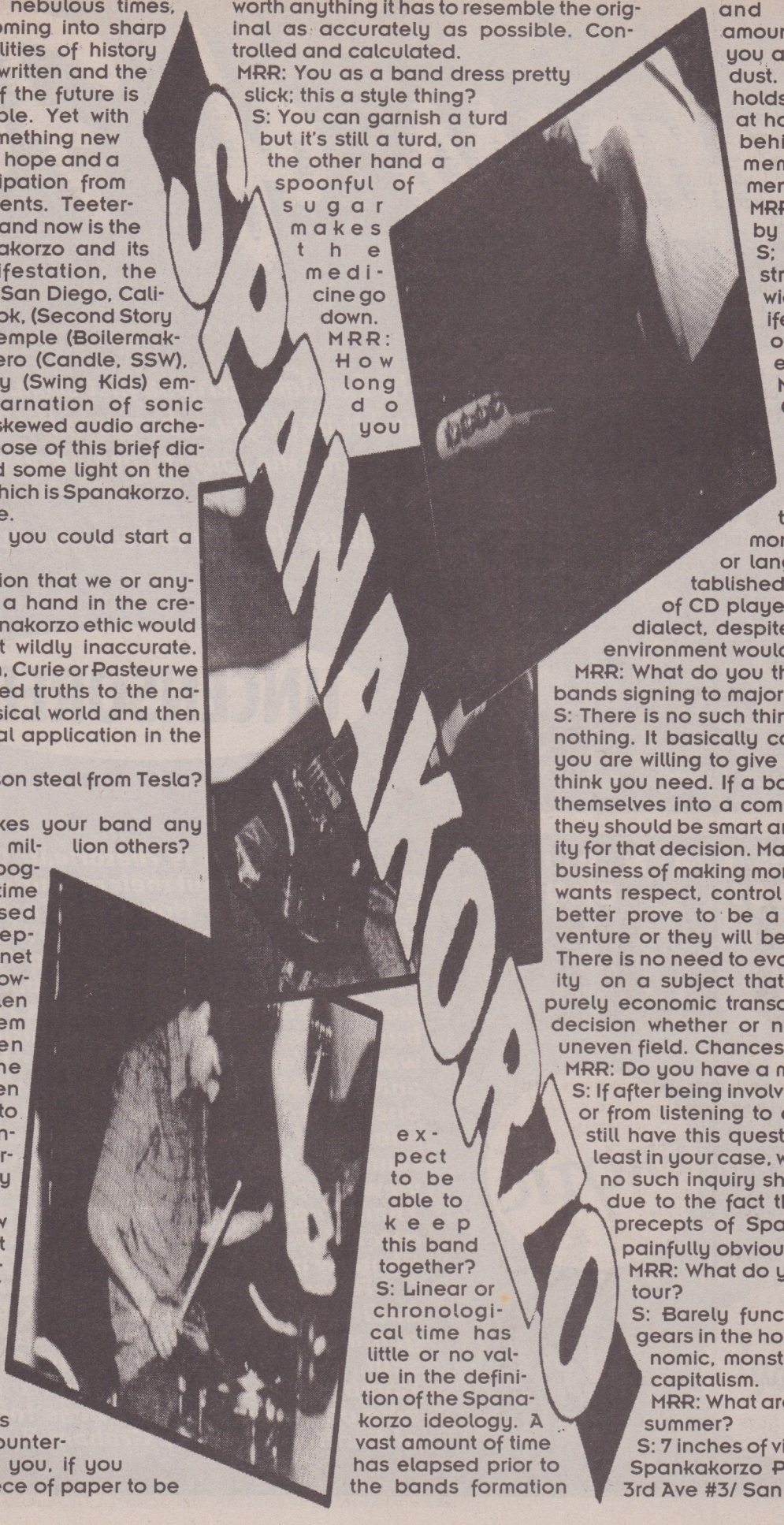
Sean: I'm tired.

Aaron: Put some big words in the interview.

Andy: Doctor it up as they say.



SPANAKORZO



These are nebulous times, with nothing coming into sharp focus. The realities of history have yet to be written and the extrapolation of the future is nearly impossible. Yet with the onset of something new comes renewed hope and a sense of anticipation from forthcoming events. Teetering on the here and now is the ideology Spanakorzo and its physical manifestation, the four-piece from San Diego, California. Brian Cook, (Second Story Window), Tim Semple (Boilermaker), Grant Reinero (Candle, SSW), and Jhon Brady (Swing Kids) embody this incarnation of sonic treachery and skewed audio archetypes. The purpose of this brief dialogue is to shed some light on the manic discord which is Spanakorzo. By Kim Delifonte.

MRR: Who said you could start a band?

S: The assumption that we or anybody else had a hand in the creation of the Spanakorzo ethic would be, at the least wildly inaccurate. Much like Edison, Curie or Pasteur we merely uncovered truths to the nature of the physical world and then made a practical application in the sonic format.

MRR: Didn't Edison steal from Tesla?

S: Exactly.

MRR: What makes your band any different than a million others?

S: In the mind boggling amount of time that has elapsed from the conception of this planet over a trillion snowflakes have fallen and no two of them have ever been identical. In the same sense when a band is true to their nature an inescapable diversity will inevitably ensue.

MRR: Then how do you account for so many carbon copy MTV bands?

S: We all agree that paper currency has a specific monetary value and as the average counterfeiter would tell you, if you wish for your piece of paper to be worth anything it has to resemble the original as accurately as possible. Controlled and calculated.

MRR: You as a band dress pretty slick; this a style thing?

S: You can garnish a turd but it's still a turd, on the other hand a spoonful of sugar makes the medicine go down.

MRR: How long do you expect to be able to keep this band together?

S: Linear or chronological time has little or no value in the definition of the Spanakorzo ideology. A vast amount of time has elapsed prior to the bands formation and an even grater amount will pass long after you and I have turned to dust. The only thing that holds any value is what is at hand and what is left behind is the form of memories and documentation.

MRR: What do you mean by documentation?

S; We have a prolific streak about a mile wide and this will manifest itself in the form of releases in a variety of formats.

MRR: Does that mean CDs and videos?

S: In music like any form of communication, for a successful exchange to take place a common frame of reference or language must be established. The current influx of CD players is only the latest dialect, despite whatever political environment would have you believe.

MRR: What do you think of all the punk bands signing to major labels?

S: There is no such thing as something for nothing. It basically comes down to what you are willing to give up to get what you think you need. If a band wishes to make themselves into a commodity up for sale, they should be smart and take responsibility for that decision. Major labels are in the business of making money and if the band wants respect, control and freedom they better prove to be a lucrative business venture or they will be treated as a loss. There is no need to evoke personal morality on a subject that comes down to a purely economic transaction. It's a heavy decision whether or not to play on this uneven field. Chances are you'll lose.

MRR: Do you have a message?

S: If after being involved with us at a show or from listening to our recordings you still have this question, the answer, at least in your case, would be no. Ideally no such inquiry should be necessary due to the fact that the tenets and precepts of Spanakorzo would be painfully obvious.

MRR: What do you do when not on tour?

S: Barely function in the role of gears in the horrific, insidious economic, monster-machine we call capitalism.

MRR: What are your plans for this summer?

S: 7 inches of vinyl and a U.S. tour.

Spankakorzo Propaghanda/ 3776 3rd Ave #3/ San Diego, CA 92103

Empress of Fur

ENGLAND'S SEXIEST BAND?

XXX

EROTIC

Cheap!

"In London everyone just seems to stand and stare at you, whereas in the Midlands or round the country or wherever ..."

"At least they try to beat you up."

UNCENSORED!

The question is rhetorical. Of course they are. Check out their recently-released 6-song debut CD "How Does That Mad Bad Hawaiian Voodoo Grab You?" (Raucous Records) for proof. The band (who have every line in Elvis's '68 comeback special memorized) twang-out vicious rockabilly-burlesque, while perma-pouting front-woman Venus RayGun is like both Elvis and Ann-Margaret in Viva Las Vegas morphed into one shapely body. Appropriately enough, I cornered them for a drunken, rambling (well, on my part anyway) interview deep in the bowels of London's More Than Vegas club, where they'd come to catch a performance by their friend Helen Shadow and her new band The Queen B's.

Present were: Venus RayGun - singer, Eddie James - drummer, Mark Vincent — guitarist. Bassist Jayne Starbuck was absent, but in her place was Steve from Bomb City Junkies, Venus's boyfriend who occasionally plays bass for Empress of Fur. Interview by Graham Russell.

MRR: How seriously do you guys see yourselves as rockabilly purists? Do you consciously strive to sound like old 50s rockabilly records?

Venus: We're not serious. We don't accept the word 'serious.'

Eddie: Not at all. We're not rockabilly purists in the slightest, not in any sense.

V: Nope.

E: Only in the sense that we listen to old rockabilly, but that's it

V: I'm very anti-purist.

E: We're not into any sort of retro thing. We listen to it but we're not necessarily trying to achieve that.

V: We haven't got a stand-up bass, so that shows we're not retro!

MRR: Part of the reason I ask is because someone doesn't necessarily have to be a rockabilly purist to respond to you guys.

V: Well the rockabilly purists don't like us! The psychobillies do because they're a little more open-minded because there's a little bit of punk in there, but the rockabillies don't. At the risk of getting beaten up, they're a bit narrow-minded. They look at our haircuts and see we're not purists and decide they don't like us before we've played one note.

E: The places where we've played where there are rockabilly purist type people there, they just sort of don't take any notice! They just think, It's not an authentic 50s sound, so they just end up looking through their record collection and not listening to us! They ignore us.

V: We don't like being ignored!

E: No, we don't like being ignored!

MRR: What is it about rockabilly as a form that attracted you to it in the first place?

V: It's the craziest sort of music there is. It's animalistic ... jungle drums. It just sends you somewhere ...

E: We just get off on it, really. It affects the soul.

V: That's right, on this animal level. It gets me there, and that's it. Well, sometimes it gets me there, and sometimes it gets me there (gestures appropriately).

E: We don't just listen to old rockabilly.

Mark: Sometimes we listen to new rockabilly.

E: And sometimes we listen to in-between rockabilly.

M: Middle-aged rockabilly.

MRR: When it's done right, it's still so primal and sexy.

E: Well, that's it.

M: Plus the rawness of it.

V: I'm really into 60s garage punk stuff like The Trashmen and when they get going, their voices just carry you into another dimension, just by their voices.

E: We do come from a punk and glam thing as well, really. We listen to the Sex Pistols and whoever from that period, and Marc Bolan and Gary Glitter.

'There was a famous microphone stand throwing incident. Some bloke was heckling me and I threw this big solid cast iron microphone stand right at him.'

MRR: The point is you take rockabilly and filter it through you and make it relevant to you.

E: It's not like we say "We're a mixture of glam, punk and rockabilly," because we're not anything, we're just ... you know ... just good!

V: We also like punky stuff like The Rezillos and The Revillos, and that sort of got mixed in there somewhere.

E: It just comes out, the records that we listen to. We're real music fans and it comes across.

V: Basically we nick everything we do! That's what being a music fan means! If you're into a lot of different things you can mix it all up and no one knows quite where it came from, but if you're only into one band it's pretty obvious where it came from!

MRR: Mad Bad Hawaiian Vodoo is your proper debut, but before that you contributed a track to some rockabilly compilation album. Tell us about it, for all those Empress of Fur completists.

E: It's called Night of the Living Pussies on Anagram.

MRR: What song do you do on it?

E: "Mad Mad Bad Bad Mama."

MRR: Oh, so it's a song already on your CD?

V: But it's a different mix. It's a crap mix. The good one's one our CD.

MRR: Mark and Edward live in Peterborough and Venus and Jayne live in London ...

V: Well, I was from Peterborough to start with.

MRR: Does that cause any difficulties, the distance?

V: None. It's really good, because I don't have to see them very often! It's excellent. We have a nice day out in the country when we come down to Peterborough.

E: And then we come here and have a nice day out in London, so it works quite nicely.

MRR: You were saying you have more of an audience outside of London.

E: Definitely. In London everyone just seems to stand and stare at you, whereas in the Midlands or round the country or wherever ...

V: At least they try to beat you up.

E: Yeah, at least they try to climb up onstage with us and throw things at us.

V: Everyone's in a band in London and they can't deign to watch another band and they just stand there and think, I could do better, whereas out of London, I don't know ...

E: In London everyone is in a band and they only come to see you if you go and see their band. So I guess it's similar to what we're doing tonight! We come and see Helen's band and then she'll come and see us. That's quite nice, but you also need actual people who'll listen to you for yourself and not just come to see you because you went to see them last week.

MRR: What led to you covering the two songs on the CD (they demonstrate exquisite taste and sensitivity by doing smouldering reinterpretations of Peggy Lee's "Woman" and Nancy Sinatra's "How Does That Grab You Darling?")?

V: (Cryptic) A very short little boy with no hair who was a rockabilly led us to do "Woman." A very tall boy with a rockabilly hairstyle led us to do "How Does That Grab You."

E: We love Nancy Sinatra. I really

XXX

HOT LIVE SEX!
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fancy Nancy because she's so ... gorgeous! (Laughs)
M: I just love the bass on that song. Dum de dum, dum de dum. So we had to do it.
V: You don't play the bass, though.
M: No, but I still love it.
MRR: Nancy and Lee, they're such an essential starting point.
V: Oh, yeah. I love Lee Hazlewood. I love the ending of "How Does That Grab You", when it goes on and on.
MRR: I wanted to ask you about that, because you ad-lib all through the ending ...
V: Well, I re-wrote all the lyrics apart from one verse and the chorus.
M: The end is the "These Boots Are Made for Walking" end bit crossed with the chorus.
E: If you're that way inclined, you can sing "These Boots" over the top of it. It's like our Nancy Sinatra tribute.
V: But I thought I'd insult everyone, so I did a load of obscenities.
MRR: It's all these really obscure insults and I'm so square I can't make out half of what you're saying!
V: I like insults. The song's a bit too cutey-cutey, so I turned it into she's going off on a motor bike, a bit of Marianne Faithfull in Girl on a Motorcycle she drives off and tells him to go fuck himself.
E: There's a bit of Jimmy Reed/Elvis stuff in there as well. "Big Boss Man."
V: "You ain't so big/You're just tall, that's all."
MRR: Last time you played London there was a technical problem and the band all left the stage except for Venus, and you were heckled by this drunken woman (some mouseburger/turdette surrounded by her friends while a scantily-clad Venus was alone and defenseless onstage), and you were snapping back at her and it was totally entertaining!
V: Normally I throw microphone stands at people and try to kill them, but if it's a woman I kind of keep back and just abuse them verbally. That doesn't bother me at all. Really. (laughs). I'll get her!
E: People can't handle girls singing rockabilly or whatever, so they shout out things, it makes them feel better.
V: I always want to beat someone up during a gig anyway, it makes me feel really violent, so if anyone says anything to me, they're dead!
MRR: You get heckled a lot then, do you?
V: Yeah, I do quite a bit.
E: I wonder why?! (Laughs).
V: There was a famous microphone stand throwing incident. Some bloke was heckling me and I threw this big solid cast iron microphone stand right at him. He was this 6-foot psychobilly and I was scared to death to go back onstage. I thought, That was it — we're dead!
MRR: When you're onstage it's like you hark back to that whole lost art of the 40s and 50s burlesque exotic dancer type stuff.
V: It's just what I'm into. People do take it the wrong way sometimes and just think I'm being some sort of bimbo, but the burlesque thing really is an art form, there's more to it than that. When I was a little kid I just used to love seeing a glamorous girl up there in a movie in a gold bikini. It's something I've always been into.
MRR: What about Bettie Page in particular?
V: She copied my hairdo! That's the extent of it. I've had this hairdo for years and so has Bettie Page. I didn't even know who she was until a few years ago. Yeah, she's cool, but there's a lot of other people who are just as cool. I'm really into Diana Dors (1950s British movie starlet).
MRR: So what was Jayne doing tonight that was so important shecouldn't be here?
E: The problem is. Jayne's got a baby. It's really un-rock'n'roll.
V: But she's an unmarried mother, so that's cool.
E: Yeah, she hasn't blown her image.
MRR: She's a hard woman who just happens to have a baby.
E: We let her off for one gig so she could actually have her baby, and that was it!
MRR: So she was still playing onstage when she was 8-9 months pregnant?
V: Yeah, we made her. We forced her.
MRR: A few years ago when Morrissey started using rockabilly musicians, there were stories about him hanging out at places like The Russell Arms on the lookout for musicians to steal for his band. Supposedly he stole one of Jake Vegas's musicians. Venus, what would you do if Morrissey started waving cheques at your band, trying to lure them away from you?
V: I'd say bloody good luck to you if you want to go off with a second-rate singer! They wouldn't leave me — they love me too much for money. Don't you boys? Would you join Morrissey, if he offered you lots of money?
E: I'd join The Cramps, but not Morrissey! I'd probably do it, but then go back to my original roots ... man.
V: The thing is, you watch my bum wiggle onstage and you couldn't really watch Morrissey's.
E: No, that's a little unfortunate.
M: But you'd get paid more for watching Morrissey's bum wiggle.

EMPRESS OF FUR

For more info on Empress of Fur contact: Raucous Records, PO Box 31, Lytham St Annes, FY8 IQE, England.

Hyperactive pop-punk from Eureka, California

underhand

I grew up in Eureka and I love pop-punk, so it comes as small surprise that I'm gonna get an Underhand logo tattooed on my butt one of these days. Actually, no, that's a bit too extreme, just gonna settle for cranking out a single with 'em pretty quick here. Then again, come to think of it, maybe the tattoo is easier, less stressful. Anyway, if you haven't seen 'em yet, you're missing them and blah blah blah on with the show. Underhand is Christian (bass), Matt (drums), and Arne (guitar and vocals). [interviewed by T.Chandler, Corvallis, OR]

***MRR*: Well, tell us about Eureka, California, the place from which you spring...**

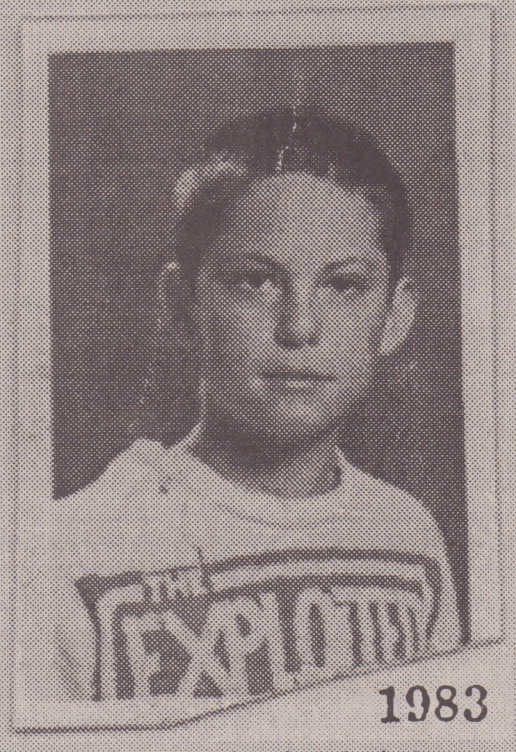
Arne: Small town, Pacific coast, Northwest area of California. Most people from there feel like it's more like part of Oregon than it is of California. It's 300 miles north of San Francisco, you know, kind of a continuation of southern Oregon with just a little city in there. Southern Oregon seems pretty rural.

***MRR*: So how did you get started in punk?**

A: I've been in bands on and off for the last 9 or 10 years.

***MRR*: So that means you started when you were like 11...**

A: Yeah.



Christian: He was born a punk rocker! *(laughter)*

A: You should see my pictures—a little, fuzzy-looking kid. Actually, I started playing guitar at 12. I'm 23 now. But I started getting into punk rock when I was 11. I started going to shows then. I thought that all these bands were really rippin', but by the time I got to where I knew how to play guitar I discovered that they didn't really know too much after all: a few bar chords. After seeing all the bands that came through Eureka, from Seattle and stuff, I couldn't believe that they were on tour. I thought it was some kind of mystical thing. But it's pretty damned easy. That's what I tell all the bands back in Eureka who are enamored with going out of town. No one ever even knew who Underhand was before we went out on our first little tour. We just tried to send demos and pretended that we knew what we were doing and people just booked us on weird nights. It's really not very hard to do. I'd say that mostly we were just inspired by the crap that came into our own town.

***MRR*: What other bands have you guys played in?**

A: I played with a band called Little Seizures, which had the same sound as Underhand but a lot less refined.

Matt: Yeah.

A: Matt also plays in Saké now. Christian plays in Box Set now *(one of the two bands called Box Set, anyway)* and he's also played in Handgun Bravado.

C: Arne actually wanted to play guitar for Handgun Bravado.

A: I was just looking to play guitar for *a* band at the time. But Handgun Bravado denied me after a day... I said, "Shit, man, I'm just starting my own band." And I hooked up with The Matt. Lessee, what other bands have we played in? I played in Patient Zero, a shitload of bands that you practice with for three months and then break up.

WHO THE HELL IS THIS LIVERMORE GUY TO BE DEFINING WHAT IS AND IS NOT "PUNK"?

M: The Leftovers...

A: Oh, The Leftovers was actually one of my bigger bands that I played with in Northern California. That's punk rock from like '86-'87 in Eureka. Lawrence Livermore said that that wasn't very punk, but we thought it was.

***MRR*: Lawrence said *that*?!? Lawrence said that something wasn't "punk"?!?** *(I mean, this is the guy who pulled up stakes with MRR over an alleged tendency to define "punk" too narrowly and dogmatically, for shit's sakes!)*

A: Yeah, he said it was more like The Rolling Stones.

***MRR*: Who the hell is this Livermore guy to be defining what is and is not "punk"?** *(laughter)* **And what about this Livermore guy? He seems to have totally discovered Eureka—he's just released a single by a Eureka band called Couch, he's put a Eureka-area landmark on his band's new CD, he's written extensively in his 'zine, fiction about Eureka... It seems to be "his" town, his second home, if you will. Do you have any thoughts about that?**

A: I think that he needs to check out some more bands from up there, you know? There's probably a dozen bands up there looking to record and put out some vinyl. I know that I'd love to do

something with Lookout! Records sometime...
C: I don't really think that he comes up to check out bands any more.
A: That's actually true.
***MRR*: Have you seen the cover of the new Potatomen album?**
A: I heard it has the Samoa pulp mill on it. *(Samoa is an itty, bitty unicorporated burg out on the jetty across Humboldt Bay from Eureka. Some places are known for dramatic skyscrapers, others majestic bridges. Eureka has a pulp mill—that's the kinda place it is. They also have the Carson Mansion, but that ruins my point...)*

"LIKE GREEN DAY AT 78 RPM." I'VE HEARD THAT BEFORE.

***MRR*: Yeah, you should check it out. It's got the Samoa pulp mill on the cover belching crap into the air and then inside it says "Cover Star: Eureka, city of the damned."**
C: "City of the damned," huh?
A: What was this in?
***MRR*: Inside the booklet of the new Potatomen CD...**
A: I was thinking about doing a pulp mill for the cover, too, before I heard that.
***MRR*: I don't know, a picture of the old decommissioned nuclear power plant would be better. Anyway, I understand you're doing a 7" pretty soon with some jerk from Corvallis, Oregon...**
A: Yeah, he's pretty much a tight ass. Something like 40-60 split, band gets 40... Yeah, he's just in it for the money. *(laughter)* He thinks we're the next Green Day or something... *(laughter)* *(Hey, you tryin' to get me stomped by crusties?!? For the record, the split runs the other direction, in the rather unlikely event that the single recovers its costs. If you do a record or album for an independent label and they offer anything less, demand to know why.)*
***MRR*: Somebody told me that at the show last night—they said, "Underhand sounds a lot like Green Day."** *(See, I can take catty little shots, too.)*
A: "Like Green Day played at 78 rpm." I've heard that before. *(Hey, no fair—that was supposed to piss you off!)*
***MRR*: What other bands are there in Eureka that are worthwhile?**
A: That's relative. I'd say there are a dozen playing punk bands.
C: I'd say there's about 7.
A: The two that are the most together with their shit, in my opinion, are Underhand and a band called Resolved. They might not be all together with their equipment and shit, but they definitely have a really good sound. They feature two of the members from One Man Running—really good stuff! Sort of like J Church and Jawbreaker but with mellower vocals, more soft. Saké is another band that's totally getting their shit together, going out and playing. I think they're a good band. They're doing a double split on Allied. I think they'd fit in well with that label.
***MRR*: Allied seems to have a pretty hard, guitar driven sound...**
A: Saké is a pretty hard band to go with that hard sound. *(laughter)* **They're a really interesting band, though. They've got a brother and a sister in the band, Aolani is the singer and her brother Rashawn plays bass. I don't know what it is, but their singing sounds great together. Maybe they have the same kind of genetic vocal chords or whatever** *(laughter)* **I don't know what it is. Aolani is really an accomplished violin player, she played in the Eureka Symphony...**
M: ...She played since she was like six or seven!
A: She does some violin when they play. Actually, it goes pretty well, it's not as weird as you would think. Bands have done the violin thing before, bands like The Adicts and stuff like that...
M: The band might sound a little bit stupid without it, a little too much like bland hardcore.
A: It seems like they have a heavy theme, since Aolani and Rashawn are Japanese, or half Japanese. *(They're Americans, obviously.)* **But they talk about that a lot. In Humboldt County there's a lot of anti-Asian sentiment—dating back to when the Chinese workers came over and built the railroads in the 1800's. There was a Chinatown in Eureka at one point in the late 19th Century and a white councilman got hit with a stray bullet. They rounded up all the Chinese people and kicked them out of town, said "get the hell out of here" and put 'em on a boat and sent them to San Francisco. Even today there's still anti-Asian sentiment—about two years ago a couple of Asian families were refused service in a local diner. It's kind of cool to see a band like Saké when Aolani's up there with one of her songs going, "I am Japanese if you please. I am Japanese if you don't please." It's killer. And she sings it with authority, man, it's like "shut the fuck up if you don't like it!" I like that. I like to see a singer who can roam around and get into the audience's face.**
MRR: Okay, so if Saké should be on Allied, what label should you guys ideally be on?
A: At this point, who gives a fuck about labels? It's all about distribution. I just want to be on Mordam—I'll take any pathway there. I'll be on Shithead Records, you know, as long as they have Mordam distribution. *(laughter)* **Who cares about the record label, as long as the records get into the stores? That's what's important to me.**
MRR: And why is that important to you?
A: Because I'm lookin' to get rid of some of these motherfucking records in my room! *(laughter)* **I'VE GOT 350 *BEHIND THE REDWOOD CURTAIN* RECORDS, P.O. BOX 1, ARCATA, CALIFORNIA, 9-5-5-2-1!!!** *(laughter)*
MRR: And you'd better send three bucks with your request, too. That ad's gonna cost you fifty bucks, you bastard. Pay up!
A: You can even make it 3 and a quarter if you want. Do you know it costs a dollar to send one record?
MRR: Yeah, $1.01. More than that if you don't pack 'em right.
A: Anybody got a cheaper way?
MRR: If you can get up to 200, you can bulk mail 'em for like 20 cents. But you've gotta do 200 at one time.
A: You can send 20 records for $3, but one record costs

MORE...

a dollar. It's the biggest rip off.

***MRR*: It can cost more than that, too. I got a promo the other day from New York and it cost 'em $1.47.**

A: How can you afford that, to send one record for $1.47?

***MRR*: You can't. It was a promo, a vanity single by some torch singer in New York, so they didn't care... Hey, I've got it! You could become a Congressman and send 'em out free to your constituents!** *(laughter)* **I know that in the front of *Maximum* it says that if you are doing an interview for publication the interviewer is *always* supposed to ask this question: What are your influences?** *(laughter)*

A: I have pretty wide-ranging influences but definitely, like, with

WHAT ARE YOUR INFLUENCES?

this band...

***MRR*: ...Oh, this is boring!...**

A: ...I'd have to say The Dickies and The Ramones. I tend to like sillier songwriting stuff, like The Queers and things like that. But actually I don't end up writing that kind of song—maybe a couple here and there—but I can't write too serious a song either. I usually do best when I'm pissed off about something...

***MRR*: Christian, what about your influences?**

C: Mine are a little more modern since I'm not as old as Arné.

***MRR*: Oh, thank God. How old are you?**

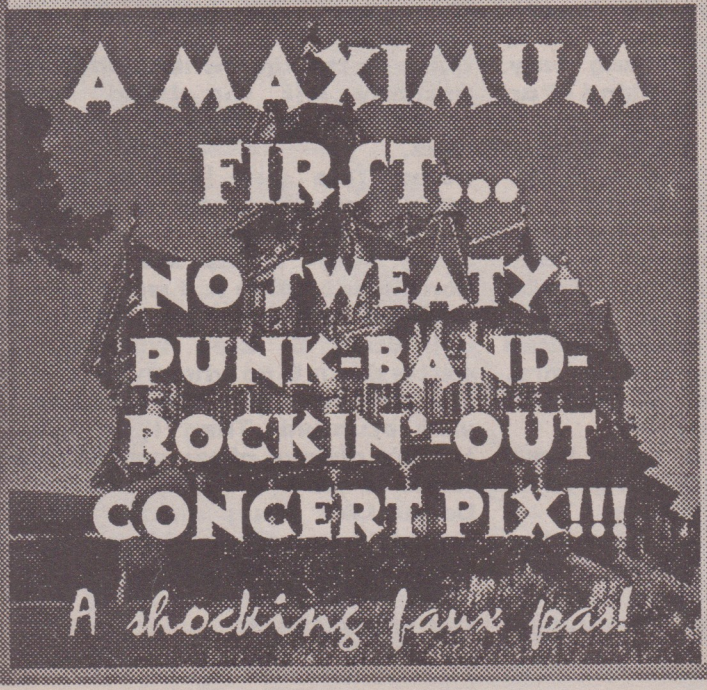
C: Nineteen. I'm the youngest. I'm the one that gets all the shit in the band.

***MRR*: You've gotta tote all the heavy stuff, too, when you set up...**

C: Yeah, but I'm not gonna put up with that too much longer though. I've gotta show them where their place is. Anyway, Jawbreaker, definitely my favorite band. Fugazi. Crimpshrine. Old Lookout! stuff. Op Ivy. The music I listen to doesn't necessarily reflect on the music that I play.

***MRR*: Well, Matt has left the room to do something more urgent so you can tell me about his influences.**

A: Local bands like Grimace...



C: A lot of loud alternative things: Alice Donut, Jesus Lizard.

A: Yeah, he likes Alice Donut a lot. That's probably number one on his list. But he's also down for the Jawbreaker and modern day pop-punk like we like. I'm crazy about J Church this week.

***MRR*: That's your band of the week?**

A: Absolutely. Any and all. I've also heard some things from Cringer—once I got into J Church I heard [Lance Hahn] sing for Cringer and I wanted to look into that and listen back.

***MRR*: That CD compilation of Cringer stuff is really good. Tour plans?**

A: We're planning on going on a two week tour in early June. We want to hit some bigger places like Denver and maybe Kansas City, Lincoln, Nebraska. Des Moines, Chicago, Milwaukee...

***MRR*: You got anything interesting or outrageous to say about Tim Yohannon?**

A: Not really. I'm not too up on that debate. I like his magazine, I don't care what anybody says. *(Whadda brown-noser!)* Maybe when he says a band isn't punk enough to be in there, they aren't. I'll tell you one thing, that band Gauge from Chicago sure isn't. He hit that right on the fucking head! I met up them in Seattle and I was talking to them and they were really pissed off. They were saying, "Oh, fuck Tim—they said we weren't punk." I listened to their CD and it's *not* punk! I don't know what they're so upset about... *(laughter)* They should be sending their stuff to some other magazine. Apparently they do all right, though, a lot of people like them...

***MRR*: Hey, you're ruining my question. You're supposed to say something outrageous about Yohannon.**

C: But we don't even know Yohannon, we don't have anything to say about him.

A: When I was a little kid I used to see him at shows at The Olympic.

***MRR*: You grew up in L.A.?**

A: Yeah, I grew up in Southeast L.A.

M: Yohannon? I don't even know who he is...

***MRR*: Let's see, what else?**

A: *(sarcastically)* We're just a regular band trying to do what every other band is doing: go on little tours, make records, fulfill our desires...

***MRR*: Ha! Whatever they may be...**

A: *(seriously again)* Yeah, we have more desires than just the band. But now that's the bottom line. Right now, my strongest driving desire...

C: ...Quit our jobs.

A: A house. Security.

***MRR*: The Great American Dream—quit your job and do something that you love instead. Really, what's wrong with that?**

UNDERHAND DISCOGRAPHY

1) TEN TRACK DEMO TAPE (1994)
2) CUT ON "BEHIND THE REDWOOD CURTAIN" (1994)
3) THREE SONG 7" ON MUTANT POP RECORDS (1995)

The turnout at the Houston Schleprock show was far beyond sparse. The band played a 25 minute set to only a few disinterested and grossly unsupportive people, all of whom sat in the back of the club during the entire set. If you were to judge from the turnout, you'd never know Schleprock is one of LA's biggest punk bands. After a long, extremely cramped, seven hour drive to Houston and a chilly reception, the band still manages to maintain a very admirable positive outlook. Doug-vocals; Jeff-guitar; Dean-bass. Not heard: Ernie-drums; Shawn-guitar. Interview by by Kyle Ryan

MRR: How'd the band start?

Doug: The band started in late '89, '90. We were from the Pasadena area & just got together and we just started hanging out and writing songs & sort of progressed and started to local shows around LA. Then we got picked up by a label called Nemesis and they put out our first single & after that we just started taking it a little more serious & started touring.

MRR: How'd you end up on Dr. Strange?

Doug: Our first CD was on Last Resort. He'd been interested in us for awhile & he was low on funds, so it just kept being put on the backburner. Finally after he got some money with selling Face to Face to Fat Wreck Chords & then Voodoo came in and started doing real well, & we were next. He just called me up & said, "Hey, you guys want to do an album?" Actually, we were gonna do something for New Red Archives but he was lagging and he didn't have the money, so we went to Dr. Strange.

MRR: Are you the original members or have there been line up changes?

Doug: Yeah, there's been a lot. I'm original he's [Jeff] original, and Ernie came in right after the first single. He's original-because the old drummer never toured with us.

MRR: Has your sound changed much since you first started?

Doug: Yeah. We educate ourselves, we keep getting better. We keep writing better and better songs.

Dean: From a fan-because I was always a fan of Schleprock & now a member-but from a fan's point of view, it's always progressed. Power and energy and a lot of feelings-it's come a long way. When it started it was kind of an "oi" sound.

Doug: In the very beginning we started out with kind of a Ramones meets like the Business or something. And then after that, we started writing better and better songs. I think we finally found ourselves about a year and a half ago: we finally realized what we want and who we are, what we're gonna do, & what the next year's gonna bring.

MRR: So have you guys been approached by any A & R guys or major labels?

Doug: Yeah, there's been like little fish in the sea coming over. You know, LA's like a big ocean & they're always coming around, so we just kind of tell them we're busy doing this right now.

MRR: How does the LA scene differ from other places you've been?

Doug: There's a lot of good scenes around the country. We just played Denver a few nights ago-Denver's got a great punk rock scene. There were like a few hundred kids at the show and they were like jumping off the walls and stuff. Some of the Texas cities have treated us good, Chicago's great.

Dean: What I've noticed so far, in the shows we've played, is that there's just not the attitude. Not to bag on LA, but there's not an attitude. There's just so many scenes going on in LA.

Doug: Actually, we've worked our asses off in LA and finally, in the last six to eight months, have gotten like big time respect. We'll play and we'll pack the house.

Dean: There were some nights were Schleprock was there-I missed maybe three or four of their shows-and there's nights that the kids were there & there were nights where the kids weren't there. It's a trippy scene out there-it's really hard to adjust to.

Doug: It can get really-I don't know-it flip-flops sometimes. But lately we've been playing sold out shows.

Dean: It can get real trendy out there.

MRR: Has anything ever seriously threatened the future of the band?

Doug: At the time when John and Anthony left the band, that threatened it for about five minutes.

Dean: This guy [motioning towards Doug] has a heart that will not let him stop.

Doug: Yeah, I was like "If they don't want to do it, I want to do it." They were having their own difficulties & they wanted to settle down & go whatever different ways-and for five minutes I was stunned. Then I said no-there's always other people who want to play.

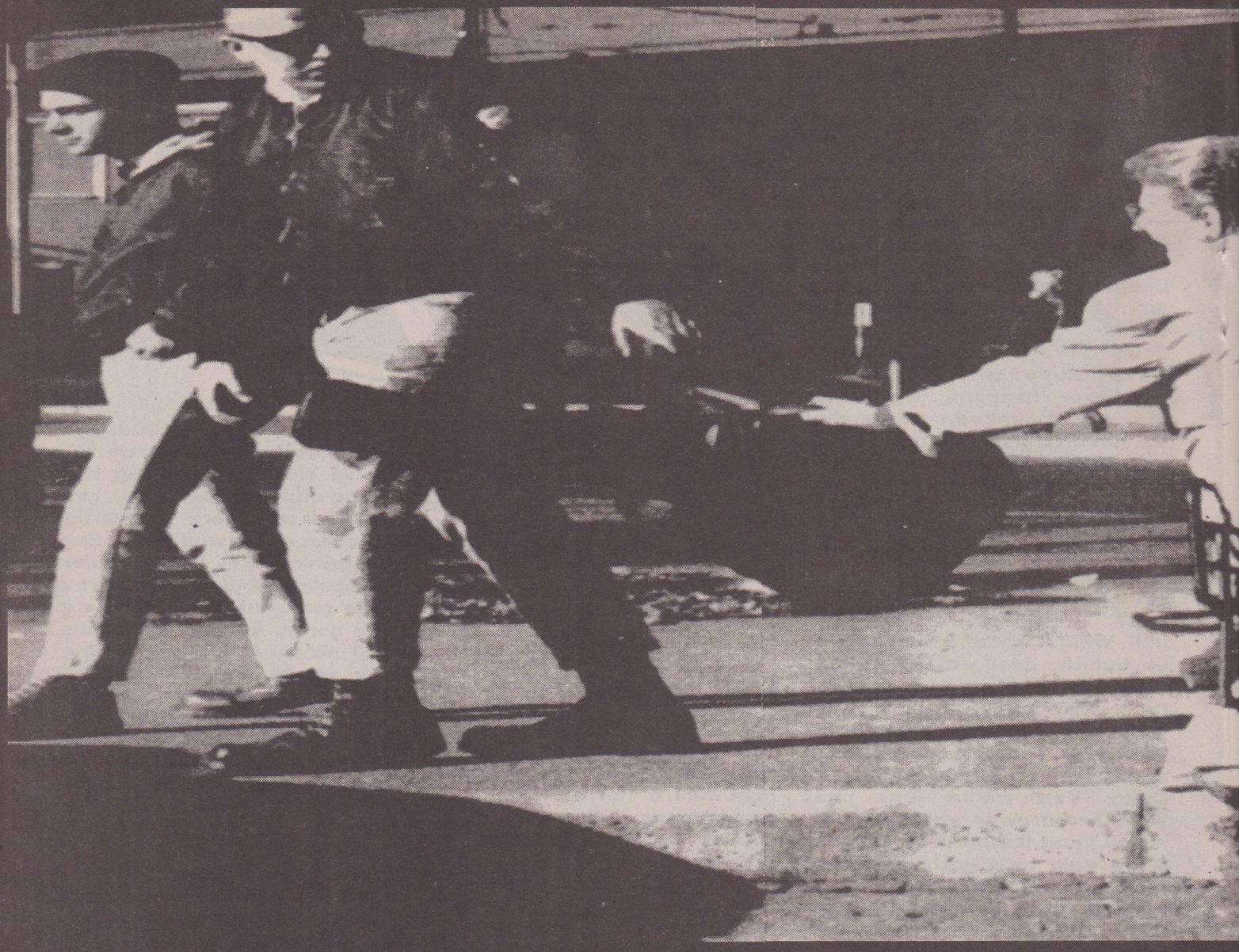
Dean: Like Doug always says, nobody's gonna stand in his way.

Doug: No one will take our spirit.

MRR: What's been pushing you the whole time?

SCHLEPROCK

Jeff: We don't want to give up-fuck that. I worked fucking hard for this shit-and this guy [motioning towards Doug] we get along with, me and him get along [motioning towards Dean]...
Doug: We're all like brothers.
Dean: We all get along.
Jeff: We finally found a clique.
Doug: We're just down for what we're doing-we're not gonna stop. Whatever happens, we're not stopping. It's proven for us that we haven't given up and it gets better and better. Some shows don't go so well, but...
Dean: ...as of tonight. But whatever happens, happens.
Doug: We'll be in Florida tomorrow & forget all about it.
MRR: So you all get along pretty well?
Jeff: We get in our little skirmishes, but the best way to prevent all of that is to bag on each other.
Doug: We'll crumb on each other all night until five in the morning.
MRR: Has "Propeller" been doing pretty well as far as you know?
Doug: Yeah-we've just past 10,000 records so we're like moving up. I just talked to Dr. Strange & he said he's gotta go press another two, so we're gonna be jumping up to twelve.
MRR: Did "Hide & Seek" do very well?
Doug: "Hide & Seek" had like no distribution, but he did a good job. He's already sold like a few thousand copies of that.
Dean: Mike Sorrell did a great job pushing that.
Jeff: He's still a dick though-print that.
Dean: I kiss his ass 'cause I owe him money.
Jeff: I don't! Fuck him!
Doug: He's another crumb guy. He's a good guy & works hard for his label, so I wish him good times.
Dean: He's only been around a year-actually, Schleprock was the first thing they actually pursued hard.
Doug: We were the first release-he does weird shit. Some shit I like, some I don't.
MRR: How have things changed since you first started?
Dean: Puberty finally set in.
Doug: My penis shrank.
Dean: Mine turned into an innie.
Jeff: I don't get girls anymore.
Doug: I don't know-just better shows, better reception.
MRR: Has the scene changed much?
Doug: Oh yeah-it's so funny 'cause there are like so many pop-punk bands or melodic bands these days. You could even say from a year ago or a year and a half ago there wasn't this many bands. We've been doing this a long time. We actually went out with Green Day up to Canada right before "Kerplunk" came out-we still somewhat have the same sound. A year goes by, and there's like another thousand bands, a year goes by after that, and there's just thousands of bands who are just similar & have the same sound.
Jeff: It becomes a big battle after awhile.
Dean: But it all boils down to, like you [Doug] say: spirit and heart. The people that it's really true to-and it's true to us.
Doug: We've been doing this all along-and we've been getting bagged on. There was a magazine-*Magnet*-it was like a *Spin* or something they had a review of "Propeller." And the music review was good, but it said "these guys are gonna be the next thing on 120 Minutes"-it was bagging on the whole pop-punk scene. The guy who wrote that, he didn't know that we've been doing the same shit since 1990. There's a lot of shit-talkers. The funny thing is that Gene Simmons from Kiss said, "It doesn't matter what they say, as long as they keep saying it."
Dean: If they forget about you, then you know there's a problem. If they don't look at you, there's a problem.
Doug: They can talk all they want as long as they're talking.



Aut Aut members: Danilo plays bass; Gianluca plays guitar; Enrico plays drums; Andrea alias "Trauma" tries to sing; Dario sometimes plays trumpet. This year they made a record called Musica di Periferia (translation: Suburban Music), pure fast-punk-rock.

MRR: Once upon a time there was...

Aut Aut (in choir): ...there was a group of boys in a suburb of the east side of Rome called Prenestino. It was 1989 and we wanted to change something in our lives. In the suburbs nothing happens, there's nothing to do at all, apart from staying up some wall smoking all the day. Ok, this is not a fucking straight edge band, but that started to be boring and depressing after a long time!

MRR: What does "Aut Aut" mean?

Aut Aut: It's Latin. It means "or this... or that!"; there isn't a solution to any problem being firm in the center. That's like the horse and the two boxes of food... or not?

MRR: What makes the world go 'round for the Aut Aut?

Gianluca: Spaghetti!
Enrico: Nothing. The world is firm.
Trauma: My bottle of wine.
Danilo: La patonza.
Dario: La Lazio.
Danilo: Shut up! Trauma: Our debts with the recording studio and a fucking fine of $ 3.000! Special thanks to Italian Police.

MRR: What have you done?

Aut Aut: We were posting up concerts bills with some people from a squat house without police authorization...

MRR: The situation in this country isn't fun, is it?

Aut Aut: Yeah, people in the new government say they're good right-democratic, but anyone knows that A.N. was the Fascist Party during the war. Time passes but they are always the same bastards. Police in the streets do what they want. And if you don't look right, you're in the shit. In Naples few days ago, they attacked a student demonstration. A boy was seriously injured by a cop car. Now probably these cops are fucking somebody else and the kid will have a trial.

MRR: Do you think your band could be useful in some way, to change something?

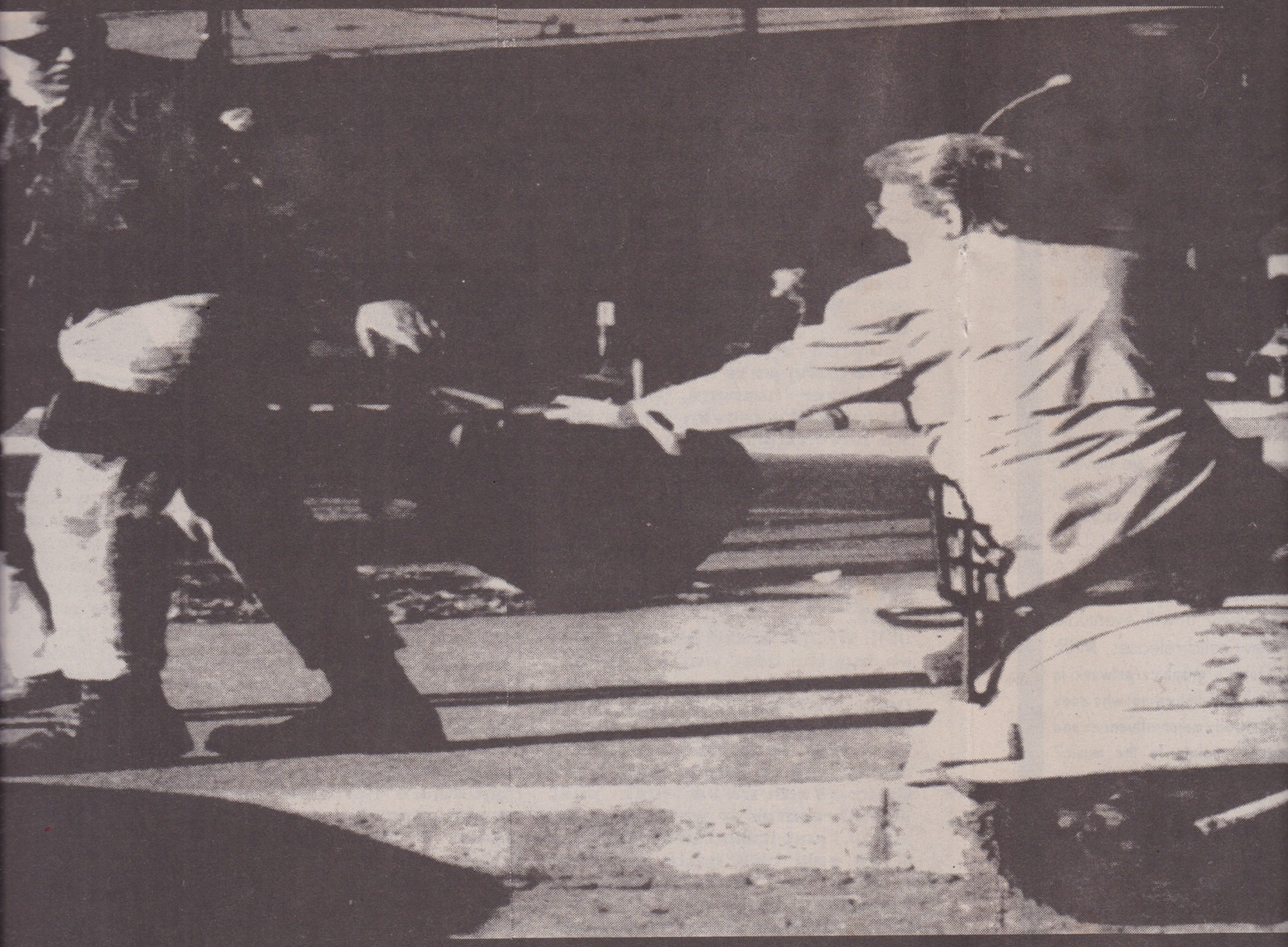
Aut Aut: We play for fun. Then, if we are useful in some way to someone, that's good!

MRR: What are you doing now?

Danilo: I, Enrico and Dario are 20, we're in the university (we must spend our time in some way!). Gianluca is 19 and his job is to be a fucking (red) skinhead and to tell a lot of bullshit. Trauma actually isn't doing shit. If someone needs lazy worker...

MRR: Do you create the songs together? Only Gianluca figures as a writer...

Aut Aut: No, that was only for the taxes of the SIAE. You must



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pay it for everything you create and sell: records, books... Usually someone brings some idea for the music or the lyrics in the practicing room and then all the members start to work to produce something good.

MRR: What about the lyrics? Do they talk about politics?

Aut Aut: We don't like too much to make explicit texts about politics. We think it's better talking about problems like unemployment, racism, heavy drugs, industrial accidents; through these things it's possible to communicate to the people (music is a means of communication, isn't it?) and so politics become only a consequence. First the life in the society, then the politics in the society. People don't want to listen political manifestos, they're bored of it. And we aren't a party!

MRR: What's more important, lyrics or music?

Aut Aut: Both. The music is quite good but it hasn't so much sense without the words, but the texts about politics, even if there's someone think is better talking about the problems
words without music... try to imagine Trauma alone on the stage singing and moving as there is the music!

MRR: Let's talk about a wish, a dream.

Danilo: To spend a night with Claudia Schiffer.

Trauma: To spend a lot of nights with Claudia Schiffer!

Gianluca: To spend a night with Steno. (He was the singer of the Nabat, an Italian Oi band. Now all the people are looking to Gianluca with an expression of disgust on the face)

Enrico: To spend a night with Berlusconi and a bar.

Dario: To spend a night with the Inti Illimani (a scene of brutal violence follows this declaration)

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MRR: What about the punk scene in your country?

Aut Aut: Punk scene? Which punk scene? Here the punks are only a confused remembrance of the past. In the bigger towns there are few dozens. In our town usually punks aren't really involved in something serious, I think they're not more than 15-20. Anyway there's a lot of people at the concerts.

MRR: Future plans?

Aut Aut: Being rich, paying debts, having thousands of girls that want you only for your fucking money, buying Vatican City and make a good rock-pub of it (special guest: the pope!), buying the USA and giving it to Jello Biafra as a present. Ok. End of bullshit. The wine is finishing...

MRR: Anything to say in closing?

Aut Aut: Buy our records, we're sinking in the shit. Write us. Forza Roma! Piss and love.

To contact the Aut Aut: Gridalo Forte Records, Via Avicenna 58, 00146 Rome, Italy, tel/fax 06-5579853

Nailed Down

InterView with Kim

Nailed Down are a three piece outfit who pump out their own ugly hybrid of insane no frills HC punk. This interview was originally conducted through the mail with their vocalist/guitarist Kim in Feb 95, leading up to the band recording 21 songs for a EP.

MRR: How long has Nailed down been around for now? What motivated you to start the band? Who has influenced you and who are you into at the moment? Kim: Nailed down started mid 1993, we've always been a three piece, except for a very brief period where we had a second guitarist. The basic motivation is from living in a braindead, boring consumer city like Perth—also at the time there being no decent raw HC bands. When we first started we had obvious influences like early SOB, Siege, Septic Death, Mob 47 and Rattus. Now we're more inspired, rather than 'influenced' by bands. Anything old or new that's full of aggression and energy is an inspiration. **MRR: Nailed Down has had a few line up changes, why is this?** Kim: The usual reasons: our first drummer, Patto, got bored of living in Perth and decided to move to the East coast of Australia, other ex members got kicked out due to being too lazy. **MRR: The new lyrics are rather cryptic in places, why is this? What would you say if someone said you've copped out?** Kim: Some of the lyrics are cryptic, some are very straight to the point; it's good to have a variety. We don't "preach" narrow minded ideologies as that is pretty arrogant, we're not out to kiss ass or be accepted. I don't have any startling revelations for people to live their lives by, as most humans are cockroaches and deserve extermination' **MRR: Do you think it's strange that a lot of HC bands from non-English speaking countries sing in English?** Kim: Yeah, for sure. Especially when their own native language sounds 100% better for singing HC and punk. Look at Kuro or Olho Seco: their vocals are so brutal and unique, it makes it so much more interesting. MRR: What's the hardest thing about being in Nailed Down? Can you see the band existing in say 3-5 years? Kim: The hardest thing is living in such an isolated city. It's hard for a band to survive here. as punk and HC is virtually nonexistent. The nearest city is thousands of kilometers away on the East coast, I think it could be easy to burn out playing to the same faces and venues. You can't predict what the future holds, I'd like to be like bands such as the UK Subs, still playing ten years on, ha for sure. **MRR: Could you explain what happened with the debut 7" EP that was supposed to come out on Spiral Objective? Any other releases yet?** Kim: We recorded it with last year's line up, sent it to Spiral and it got canned as there were no vinyl plants left in Australia—it's all gone CD. I added 3 old songs from the '93 demo and it's coming out on a comp CD from Ecocentric. Very soon we're recording for a 21 song EP, but we still have to find someone to release it. Midyear we have a split EP with Katasrofilaue on Ecocentric, also a few tracks on a Sound Pollution comp CD (if we have the money to record). A lot of labels have expressed interest, hopefully it will eventuate into a few solid releases. **MRR: Nailed Down's graphics/artwork is pretty dark and disturbing; who does the artwork, any major influences and how does it relate to the music?** Kim: At first Patto did the artwork, he came up with the logo and head/ nail graphics. Since he moved, I've taken over with the graphics, I like using stark black and white graphics but try to stay away from the "Dis"-core war photos as they've been done to death. G.I.S.M. have great graphics, no real influences, the music is brutal and to the point,s o are the graphics. **MRR: So, how is the new line up going? Any drawbacks from being a three piece?** Kim: The line up is: Dean - drums; Craig - bass; and me on guitar and vocals. Yeah, it's going fine, we were thinking of a singer, as me and Craig are restricted to the mike stands a bit and can't run around terrorizing the audience, but we still manage to throw shit at them and spit on the fuckers, punk rock eh? **MRR: Finally, what's next for Nailed Down?** Kim: Recording, gigs, try and play abroad, become punk pin-up stars, we have t-shirts for 15 bucks ppd world, we like trading tapes and shit so get writing kiddies, have fun, so long. **Nailed Down/ PO Box 10/ Hillarys, WA 6923, Australia.**

HEAD

Head is one of Seattle's prime exponents of a resurgence in Rock and Roll known to many as Punk Rock. They don't believe in long involved songs, they just play. I had the chance to interview them while they were on their way to their practice pad. Interview by Gordon Tam. Photos by Curt Doughty

MRR: State your name, age, and instrument you play.

Ree Ree: Ree Ree, 28, bass and vocals.

Tulu: Tulu, drums, 19 (laughs)

Ree Ree: You're not 19!

Tulu: 27.

Touch: (At some asshole driver) That's called a stop sign! Look into it!

MRR: State your name, age, and instrument you play.

Touch: Touch, guitar, 28.

Giggles: Giggles, guitar and vocals, the ripe old age of 27.

MRR: So how long has Head been going?

Giggles: Too long! (laughs)

Ree Ree: Since April of 1990.

Touch: Circa '89!

Ree Ree: No, I didn't get my bass until February of 1990, so...

Touch: (interrupts Ree Ree) Ohhh no sir.

Tulu: Yeah '90 sounds right.

MRR: Is this everybody's first band?

Tulu: Yeah.

Giggles: Oh no, that's not true.

Tulu: I played in the school marching band.

Giggles: I played drums in Inverted Morals for two weeks (mid eighties NW hardcore band).

MRR: Oh yeah, they did The Munsters theme.

Giggles: They didn't while I was in the band.

Tulu: (to Giggles) Were you Punk Rock?

Riverdales

In case you haven't heard enough from Ben Weasel in these pages, we decided to interview him and Dan Vapid, two of the three members of The Riverdales. This new outfit, staffed by ex-Screeching Weasels, heads in a somewhat different musical and ideological direction from the former band. Let's find out what they're about. Interview by Tim Yo, photos by Anna Mullen.

MRR: Whose idea was this band?

Ben: Mine and Panic's. When we started we had somebody else playing bass. Then when Vapid hooked up it really shifted direction a little bit to more of the Ramones-type thing because he had all those kind of tunes written.

MRR: But why this?

Dan: I don't know why. It just kinda happened.

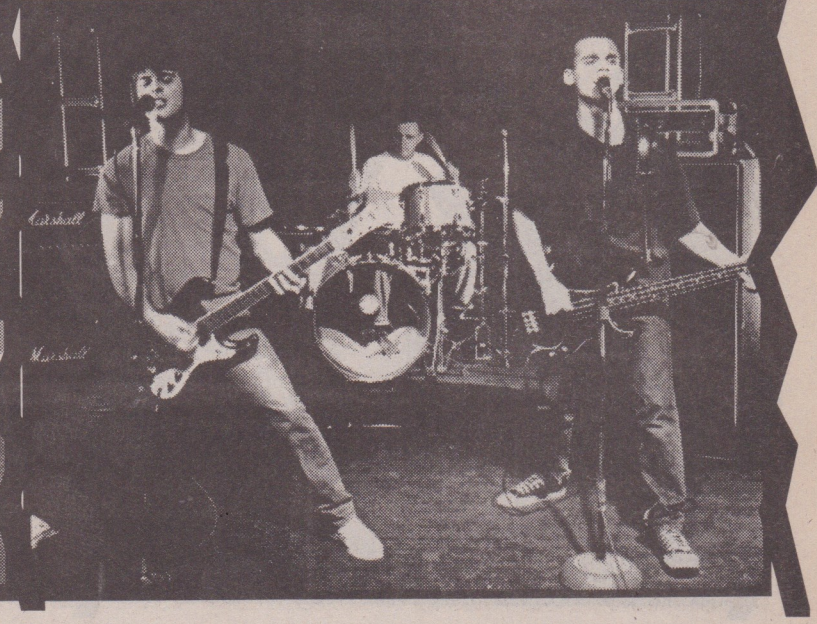
Ben: The reason, for me, was that a lot of these tunes never would have gotten through in Screeching Weasel because somebody would've said "Maybe that's a little too Ramonesy." I realized that this is the kind of band I always wanted to be in and the kind of shit I always wanted to play. I don't give a fuck whether people like it or not. It doesn't matter any more because we've got money coming in from Screeching Weasel. If this flops or doesn't do very well, it doesn't matter in terms of being able to pay the rent. What you hear with this is everything from me that I always wanted to do, including not singing every song.

Dan: That makes it different from Screeching Weasel, the songs are different and...

Ben: ...I ain't running everything.

MRR: Given that the three of you were all in Screeching Weasel, it's pretty unusual to have a band constituted from a previous band yet have a different musical direction and name.

Ben: We're afforded the luxury of being able to do it. Some people will say "Why don't you just call it Screeching Weasel?", and I say "Because it isn't." It isn't even close. The whole mentality is different. The other band, I ran it. I wrote almost all the songs, sang all the songs, and made some pretty major decisions that often affected people's lives who were in the band—a lot of times without even consulting them. Nobody ever complained about it, and I don't think it was a bad thing to run things that way—it worked—but I got tired of doing it, too. With this band, everything... we have a media policy, for instance. We haven't even put out a record yet but decided we were gonna do that because with all these *Rolling Stone* and *Spin* and fanzines that aren't really fanzines coming 'round,



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Ree Ree: They opened for the Circle Jerks at the legendary riot in the snow show.
Giggles: They opened for Corrosion of Conformity.
MRR: So Giggles was the only member who played in a band before?
All: Yeah.
Giggles: I didn't play guitar before.
Tulu: (to Ree Ree) You bought the drums in '89, right?
Ree Ree: Yeah, summer of '89. Touch got his guitar soon after that. (Touch and Giggles start singing Bryan Adams' "Summer of '69")
MRR: So how's Street Level Assault selling?
Ree Ree: At this point (late December 1994) we have sold 32 copies.
Giggles: (excited) Really?!
Ree Ree: Well...22.
Tulu: (to Ree Ree) You mean actually sold 22 copies?
Ree Ree: Yeah, Fallout (Seattle record shop) has sold 20 copies, so that's what has actually sold right now.

it's like let's discuss whether we're going to talk to somebody before we talk to them, no matter who they are. I clear everything with the guys before doing anything. The reason for that is to take things at our own pace. I don't know if it will happen, but there's a possibility that with the momentum of the last band that people could jump on this like crazy because they never picked up on the other band until we had broken up. Now all of a sudden, Screeching Weasel is in the mainstream press. So, if that happens, we can say, "OK, we're making good money off that, so we don't have to do anything." We can think about it.

MRR: Dan, does it feel more democratic to you?

Dan: Yeah, definitely. I like it a lot ore. Yeah. I can't elaborate. Well, I'm singing, I'm making more decisions, I'm out in California mixing the record. That's a lot right there, I think.

MRR: Who's doing the writing?

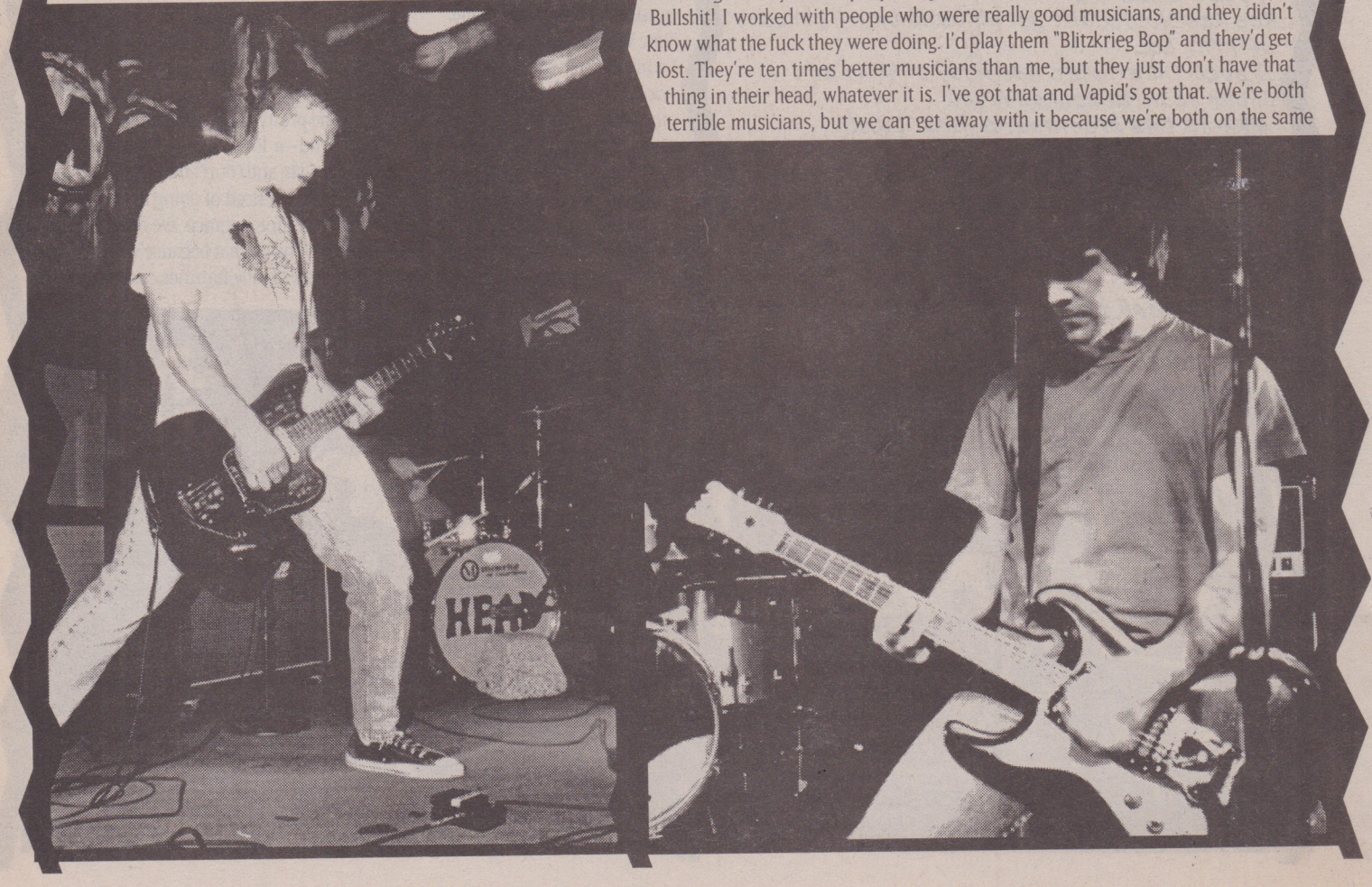
Ben: It's exactly 50/50.

MRR: Having listened to a rough tape of the LP, it seems like you've got a pretty cohesive sound already, albeit a Ramones-influenced, but it hangs together from song to song, even though they're written by you both.

Ben: We are definitely on the same wave length, fuck yes! It can all be boiled down to—though there's a lot ore to it than this—the Ramones' first three albums were the three best albums ever made.

Dan: "Leave Home" is definitely the best.

Ben: And everything else comes from there. So we were on the same wave length on that, but we were in Screeching Weasel, too. I'd show hi a song and he'd pick up on it right away. Some people say three chord songs are not that hard to do. Bullshit! I worked with people who were really good musicians, and they didn't know what the fuck they were doing. I'd play them "Blitzkrieg Bop" and they'd get lost. They're ten times better musicians than me, but they just don't have that thing in their head, whatever it is. I've got that and Vapid's got that. We're both terrible musicians, but we can get away with it because we're both on the same



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Touch: That could change when our "Man in Japan" comes in. (?)

Tulu: (to Ree Ree) What about Mint Minus? (Mathies of Steve Priest Fan Club label)

Ree Ree: Well, I sent him some promo copies and he said he might pick some up later.

MRR: How about a brief rundown of what has happened so far in Head starting from the beginning up to now.

Giggles: Well, we put out two singles on our own label, Evil Clown.

MRR: When did those come out?

Giggles: The first one, Powerfist! came out in...

Touch: (interrupts) Come on Gordon! You know that! Why are you asking these questions?

Giggles: (continuing) ...September 1992 and around the same time, we had a split single with Metal Mike on S.P.F.C., and then we put out America 2000 in the spring of 1993. That was three original numbers on seven inches of glory. Then the Puget Power Four compilation came out in July 1993. We got to play out for

wave length.

Dan: I think those songs are easy. Playing a bar chord is not hard.

Ben: But not a lot of bands do it. They gotta do this funky shit with chords.

Dan: We do it pretty well, even though it's only four chords.

MRR: Are you ready to get a lot of shit for being a 'retro imitation' band?

Ben: Yup.

MRR: And you don't care.

Ben: Fuck that! First of all, I'm gonna get shit no matter what I do. As far as the other stuff, you either get it or you don't get it. I know that sounds arrogant and elitist and I don't care. You either understand fucking rock'n'roll or you don't, and I really feel sorry for these people who think Avail is a good band. I'm sure they're nice guys, but the sensibility that goes along with that is.... I would expect those people to hate us, and I would sorta be disappointed if they liked us! I'd figure we were doing something wrong. We're just trying to do our own little thing, which a million bands have done before, and it's possible that we'll get more attention than some bands that do it better than us because we're on a high profile label (Lookout). The shit I listen to is the shit most people don't listen to. I try to encourage them to, "Listen to the Head 12." I got copies for everybody in the band. "We gotta pay attention to this thing when we're mixing." We're gonna sell more records than Head just because of who we are, but that doesn't mean we're a better band. They're probably better at the Ramones thing than we are.

Vapid?

Dan: I'm not good at interviews.

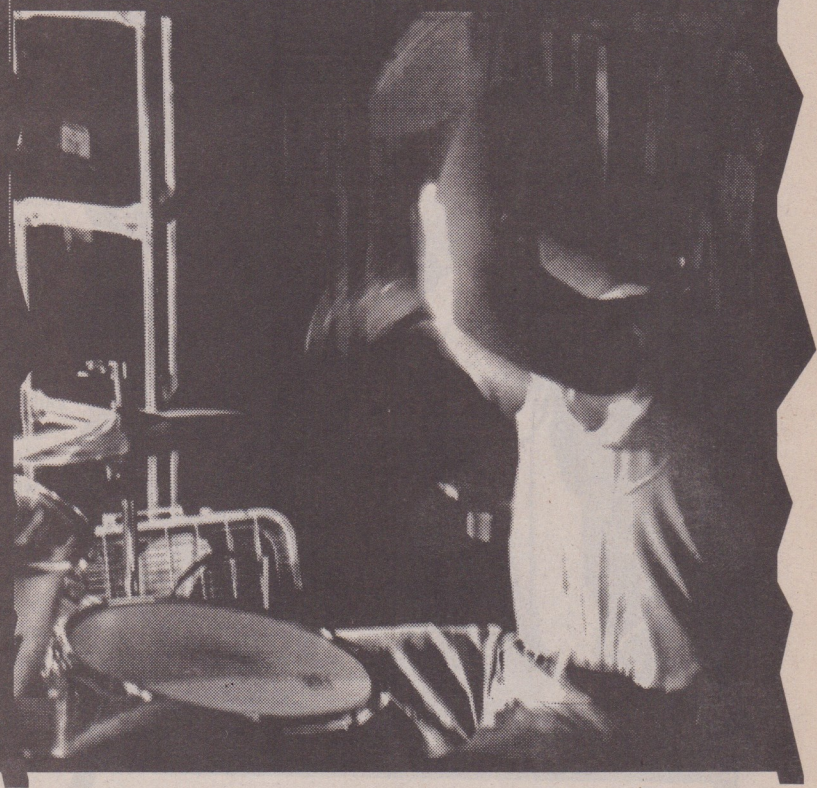
Ben: You gotta start getting good cuz otherwise...

Dan: I'm not the kind of guy that does well in interviews.

MRR: We'll just make it clear that you have the choice of being quiet or speaking, and that's the democracy, right?

Ben: Vapid knows I can keep butting in and taking over.

MRR: If he gets resentful, he can say something.



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that one, that was pretty fun.

Touch: (to another asshole driver) Back it up sister!

Giggles: (back to the band's history) - and we spent most of last year working on our new record (Street Level Assault).

MRR: How did that go?

Giggles: I think it went a lot slower than we would have liked it to go. We learned a lot. It cost us a lot of fucking money. Although, for all the trouble it was, I'm very proud of our efforts. I like the record a lot.

MRR: The song "Words Get Stuck" is credited as being written by Head on the label but the lyrics aren't in your booklet. Is that a cover?

Ree Ree: That's actually on a Devo bootleg I have. Boogie Boy sings it at the end of the show. Years later he sang "Beautiful World" instead, and anyway it turns out that song is from some Japanese sci-fi movie or horror movie. Some chick is singing that song and then gets her head ripped off. I thought it was a Devo song, but it turned out to be something else.

Ben: We're gonna have a therapy group with Yohannan moderating!

MRR: What are you gonna do in terms of the business politics of the band?

Ben: We've talked about it. We're talking right now about going on right now with the Queers on part of their summer tour with Mass's (ex-Rattail Grenadier member who's recording the Riverdale LP) band Squirtgun opening. It'd be three Lookout bands which is good for the label. Both me and Joe King are big on pushing the label even though they (Lookout) don't seem to care. With that tour we accomplish two things. First, the Queers are using a new booking agent who's not a professional but not some dope either. If she works out, that's good for the label, and maybe we can establish a relationship with her for the other bands on the label as well. Plus, it's better for us to go out and open for other bands, even on tour. You saw last year when Screeching Weasel was fucking crucified at Gilman for playing just a 30 minute set. I thought we put on a good show, and I wanna do the same thing with this band. Boom-one-two-three-four.

Dan: I think things get kinda stale after more than a half hour.

Ben: It gets boring after a half hour, even bands I love. People feel ripped off when they get to see four or five bands for $5! Economically, the punk scene is completely fucked. No man, you're getting the deal of your life! Only in the punk scene would that happen. It's more than just money, though. Personally, we're of the belief that even though people scream they want more after a half hour, the energy level dramatically decreases after 25 minutes. Their mouths say they want more but their eyes are saying "please stop!". But if you're an opening band you can get away with that. You can blame it on the headlining band, calling them 'assholes'.

MRR: How about in terms of all-ages, door prices, etc? Have you talked to this booking agent?

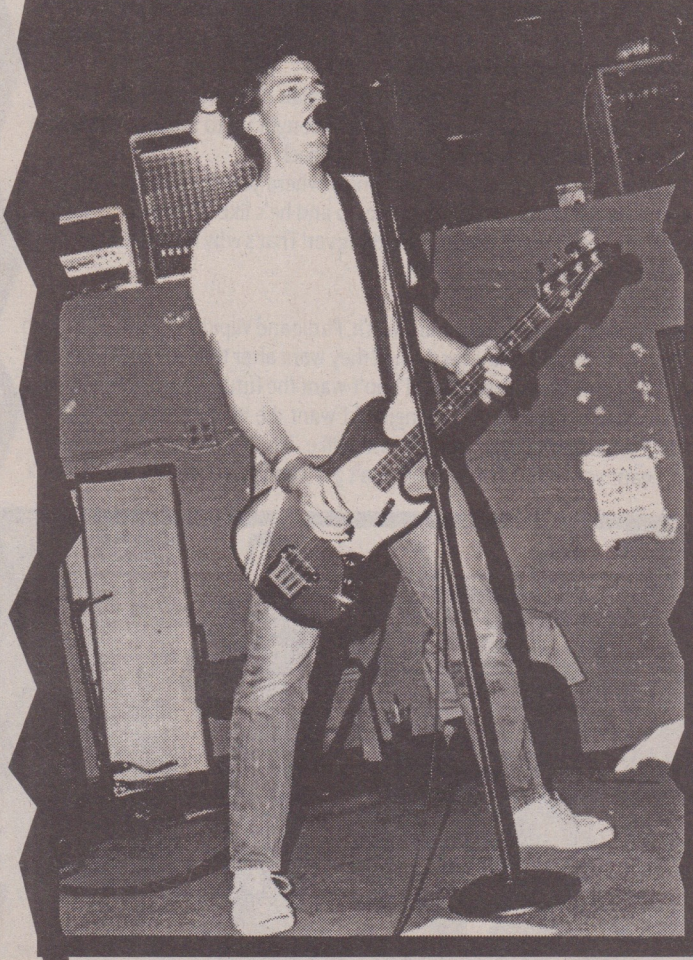
Ben: I haven't yet. But our first show is gonna be opening for the Fastbacks and Gaunt at Lounge Acts, which will be over-21. We've had a pretty solid all-ages-only policy with Screeching Weasel, and I'm not so uptight about that anymore because I think the people who will primarily be coming to see us will be 21+. It's not like we're not going to play all-ages shows, but especially here in Chicago, we're going to have to take what we can get. There are at least two clubs that I refuse to play, and probably a few more clubs that don't want anything to do with the band because of me. In terms of door price—I don't know how Vapid feels about it—but my feeling is it goes along with the short set and being an opening band. I wouldn't feel comfortable going out and playing for a certain amount of money, $10 or $12, but I also think that at some point this ridiculous cult-like mantra of the $5 door has got to stop. It's not economically realistic if you're on the road. In your own town, it's fine. It doesn't make sense unless you're drawing so many fucking people and have things orchestrated so well that you can pull it off. It's a hard question to answer. What if you get real popular? Well, then these questions come up. Right now, I don't think it's something we have to worry about, opening for other bands. And if we get in the position of headlining, it'll be an issue. But generally, what bands do is say "Well, we're drawing more people, so that means we have to play bigger clubs." Then the clubs say, "well, we need to clear so much money, so the door has to be jacked." I don't feel comfortable playing that game because I think it comes from being from the Midwest and being ignored for so many fucking years with what we were doing. I feel that when these fuckin' assholes who were turning us down finally start paying attention, I'm not going to roll over and say, "yeah, we'll do whatever you want." I think you should use the power that you have. The other thing is that I don't feel confident enough that I can put on a 100% show every night to justify charging a ridiculous amount of money.

MRR: Sounds like you think your crowd will be an older crowd.

Ben: I hope so. I have nothing against teenagers—when Vapid and I were teenagers, we were into the Ramones and bands like that, but we were idiots. Well, every teenager is an idiot—and most adults are, too. But I want to do everything I can to alienate the baggy pants and backwards baseball cap crowd.

HEAD Riverdales

Touch: It's a traditional Japanese folk song.
Ree Ree: Yeah, so I don't know... I guess what it should say is "arranged by Head".
MRR: What the hell does Se or Itchy mean?
Ree Ree: It doesn't mean a goddamn thing! (to Tulu) What does the Mexican part mean?
"Dond esta Se or Itchy?"
Tulu: "Where is Mr. Itchy?"
Ree Ree: "Qual es tu apellido?"
Tulu: "What is your last name?"
Ree Ree: "Este es mi amigo Ramon"
Tulu: "This is my friend Ramon"
Ree Ree: "Me apellido es Navarro"
Tulu: "My last name is Navarro"
Ree Ree: That all came straight out of a text book.
MRR: (Thinking "Ramon" was put in because of the Ramones) So you guys aren't alluding to any...
Tulu: No. Completely coinkydink.
Ree Ree: It's in a Spanish grammar book.
MRR: No hidden meaning then?
Ree Ree: No.



Dan: I can't stand that. I can't go anywhere without seeing that! It drives me nuts!
Ben: I'm 27 now. Most people my age aren't impressed by the Epitaph bands and see them for what they are. The best shows I ever played were on the east coast, where people work their shitty jobs and then go out and just wanna have fun. Their not into it for any other reason. I think a lot of kids are into it for a lot of other reasons, as I was when I was a kid. Seriously, who's gonna even remember a band like Pennywise five years from now? I maintain even the Offspring, five years from now, are gonna be like the Tommy Tutone of the 90s. I hate saying shit about these bands because I don't know them—they're probably great guys and know damn well that they got lucky and know it doesn't mean anything. But I want to consciously go out of my way to not put myself in that position. If we wanted to, we could continue Screeching Weasel and make a lot more money a lot easier, be a lot more famous. But we don't need to.
Dan: We're trying to get away from that...
Ben: we had become a parody of ourselves anyway. I think any band does after three records. But I hear bands now who are doing what we did, not really ripping us off but they're doing that thing with that little harmonic lead, 3 or 4 note leads. I know where they got it from: the only band to do it before us was the Buzzcocks, and I don't think most of these people heard the Buzzcocks before they heard Screeching Weasel. I hate that music! We created a monster. It's so goddamn sterile and homogenized. I hear it and say "That's good", but I fuckin' hate it! For years I was stompin' around, bitchin' about how people didn't like pop punk, and now it's big shit and I'm tired of it. I like melodic stuff, but we're just trying to get it more simple.
MRR: In terms of the music, there are a lot of bands now that are rejecting the abuses of hardcore, people who are a little bit older and been in it for a while—like the guys in the Rip Offs—who are going back to a more basic almost Chuck Berry approach to punk. Listening to your LP, it obviously sounds like the Ramones. Is this going to be a band that's just going to imitate the Ramones or are you guys

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Touch: There's a secret meaning in everything.

MRR: Speaking of hidden meanings, does the name Head mean anything?

Touch: It's a secret acronym, the contents of which I am not at liberty to divulge at this time.

Ree Ree: I think it's the same old thing where the band can't come up with a better name and whatever they have sort of sticks.

Giggles: Actually it means Hell Everlasting And Damnation but now that we've spilled the beans we must kill You!

MRR: Do You know of any other bands named Head?

Tulu: Yeah. They're disco.

Ree Ree: There is one on Bomp and they play 20 minute long psychedelic songs.

Touch: There's one in Canada.

Ree Ree: Yeah I just saw that in the paper the other day and they spell it hHEAD.

Touch: Yup, they changed it at the request of the Smugglers.

Ree Ree: The guy in the Smugglers said they (hHEAD) are scared of us (laughs), so they changed their name. (It was spelled HEAD)

Touch: They were wise to take his (Grant of the Smugglers) advice.

Giggles: Cool!

Ree Ree: And like Tulu said, there's that English disco band we always see 12-inches for called Head.

(The discussion goes off on to something I really can't understand. All I can say is that Touch was making some sort of "point".)

Ree Ree: (Wrapping up the question) There's the sixties band called Head and that's the original one and everybody else is, well... there must be, I don't know, lots... in Flipside there was something about there being

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also exploring the 50s and 60s roots of the music the Ramones were influenced by?

Dan: I do. I like Dion & the Belmonts, Buddy Holly, Jan & Dean, certain Beach Boys songs...

Ben: ...I fuckin' hate the Beach Boys...

Dan: I like that era a lot.

MRR: That ballad on your LP, "in Your Dreams," reminds me a bit of the Everly Brothers.

Ben: That's cool. After I wrote it I realized that I had subconsciously been inspired by the Roy Orbison tune. The tunes aren't anything alike, but it has that mentality. That's why we're not printing the lyrics on the LP. They're not earth shattering, not social commentary. They're just stupid words, but at the same time they're not because they are universal themes. A lot of great punk and hardcore bands changed that cycle, wrote about meaningful stuff, but MDC can't sell out a goddamn telephone booth these days. They were a great band, but there's a reason for it, because they never tapped into that universal rock'n'roll type thing where...

MRR: Do you preclude from doing a 'meaningful song' at all? Even the Ramones did "Bonzo Goes To Bitburg."

Ben: ...and then apologized for it.

MRR: It was a great song, one of their last great ones.

Ben: Yeah, it actually had good lyrics. Listen, Vapid has always written more ambiguous lyrics in his other bands where he was the singer...

MRR: Which were?

Dan: Sludgeworth, Generation Waste...

Ben: I wrote a lot of tunes that were "meaningful" or had some social commentary, but for now I want to stay the fuck away from that. It leads to self-important bullshit.

MRR: You don't think you'd OD on that?

Ben: Eventually, but to tell you the truth, I don't plan on doing more than three albums with this band. That's something that I brought up to those guys about a month ago. Vapid and Panic were kinda taken aback.

Dan: A little bit, but it does make sense. I know where you're coming from, but it was... I walk into rehearsal and start setting up and he's like "When do you want to break up?" We haven't even released anything yet! That's why I was taken aback!

Ben: But I think you have to plan ahead.

Dan: I agree.

Ben: We all know that three albums and that's it. Panic and Vapid are talented enough that they can go on and do whatever the hell they want after that. And I'll sit around and collect Screeching Weasel royalties! I don't want the future of this band to be "we're growing and expanding and changing." I want the idiots of the world, the people I detest, to say that every song sounds alike. That's a fucking compliment! That just means you're an idiot and you don't get it and you don't like it and won't

HEAD

three Heads in L.A. alone, so hey, form your own local chapter. But we were before everybody, except the sixties band, so there!

Tulu: And the English disco band.

Ree Ree: So Fuck Off!

MRR: Have you heard anyone saying you sound like a Ramones clone band?

Giggles: No.

Tulu: Not a word.

Giggles: People know better than to talk shit about you to your face.

Ree Ree: That's not talking shit. I have to disagree with the Giggles. I think, we are a Ramones clone band except we're the best damn Ramones clone band around! That's all there is to it.

Tulu: I'd say if we really were a Ramones clone band that would be great, but we're not good enough.

Ree Ree: Yeah, we're not good enough to copy them.

Tulu: So I don't think people make the connection.

Ree Ree: At first Head was supposed to sound like the Ramones, but it wound up not sounding like them as we...

Tulu: We couldn't get that special sound.

Giggles: We're better looking.

Touch: We're the Caucasian Zeros. 'nuff said.

MRR: What about playing live?

Giggles: What does that mean?

MRR: Do you play a lot?

Giggles: We don't play very often. Partly because we have bad attitudes and partly because there are no good bands to play with.

Ree Ree: Our first gig was opening for Girl Trouble and we've played with Dead Moon, Gas Huffer, Mudhoney, the Fallouts, Sinister Six, Flathead, Groovie Ghoulies, and many other bands. We probably play an average of 4 or 5 times a year.

MRR: Do a lot of people show up at your shows?

Giggles: We get the same 8 or 9 people every time.

Touch: That means that the "Big G" upstairs has something big in store for us.

Tulu: We're getting to know our audience better and better each time.

Ree Ree: I think that's the thing with playing here (Seattle). Regardless of the band, you're going to see the same people at the shows every time. It's not a problem, it's just the way it is. (We arrive at Head's practice pad.)

MRR: So how often do you guys practice?

Giggles: Once a week whether we need it or not.

Head/ PO Box 9144/ Seattle, WA 98109

Riverdales

be around. Good! I don't want you around. I would much rather play to twenty people who know what good rock'n'roll is than to play to 500 people who are there because Lookout Records put it out or because their friends told them it was cool.

Dan: That's what happened with Screeching Weasel.

Ben: I don't know if that's avoidable with this band, but I think by saying "look, let's just treat this as we're going to have fun with this, we don't need to make money, etc." If we want to sell t-shirts on the road, we can. But we don't have to. If we want to make a video, we can. But we don't have to. It's going to be like a hobby, with the possibility of making a few buck, as opposed to the other band which was—in its last year of existence—98% job.

MRR: That's a step in the right direction, Ben.

Ben: There is a possibility that what we're doing for fun could become really popular, though I think it's more likely that it will be less popular than Screeching Weasel, which is cool. I don't want that, anyway. If we make a video, though, it will be done with the intention of getting airplay, not so much for the exposure, but for making money off the publishing. That may sound cynical to some people. I don't care about reaching a larger audience, fuck that! What I care about, after you separate the business from music... I don't want to be famous or on the cover of stupid *Rolling Stone*. I want the fuckin' money we're due, though. Going back to the music, you should play the Riverdales record back-to back with the last Screeching Weasel record. Listen primarily to the drums. We tamed Panic. Everybody says he's the greatest drummer in punk rock, which he is, but he's better now because we got him to sit down and just play the fuckin' 4/4 beat.

Dan: And the bass is playing the same thing as the guitar, stripped down.

Ben: And that's not what's popular now. A band like the Queers might have a problem playing live because they have a lot of solos, but we don't got that. On the two songs where we do have solos, I ain't gonna play them live, just the chords. It's just filler—better you cut out the solo and make the tune shorter. It should be loud and ballsy then, even as a 3-piece. So where are the hardball questions, Tim? The way punk business is going, I thought you'd be tougher. Are you satisfied with the answers you've gotten?

MRR: Like I said, it's a step in the right direction. Some of it makes me uncomfortable, which is true of most bands I like. I just wanted you to state what you had thought out. I like the fact that you're thinking this shit out in advance. I may not agree with some of it, big deal.

Ben: Well, for every band that lets people down there's gonna be ten to replace them. And while I can't pretend that I'm 17 anymore, there are certain things that I abhor so much that I can't go out and do them either. We can't play dumb and say we're a new band; we know exactly what the fuck is going on.

MRR: By the way, why the name "Riverdales"?

Ben: Because Lawrence didn't give me shit about it, and because I read Archie comics. It evokes that suburban thing. I didn't realize this until after we named it, but there's a suburb near here called Riverdale—not like the Archie comics one, more like a racist, scummy white trash town. But I'm sure there's a Riverdale in New Jersey, in California, etc. It evokes the old bands that named themselves after car models, etc. It's a generic harmless name, and if we're lucky we'll get some dopes coming in expecting to see something else and we can blow the away. The bands with the wimpy names should be the wimpy bands, and yet they all have these serious sounding names, names of guns or whatever. The baggy pants crowd, besides listening to the Epitaph bands also listen to this weird east coast emo... what is emo? It's a bunch of guys sitting around trying to be original. I hate that! That's not what rock'n'roll is about. Rock'n'roll is about recycling the same old riffs and putting your own twist on them.

MRR: And that's a good place to end this interview.

Riverdales/ PO Box 409291/ Chicago, IL 60640

McRACKINS

When I first heard about The McRackins and their wild stage show, I presumed it all to be a big act. I mean, two eggs and a dog playing instruments? It seemed too crazy to be real. Call it a makeshift suspension of disbelief, but I am now informed that these dudes are a bona fide poultry/puppy three-piece. In fact, they may be the world's first egg-egg-canine ensemble. Their story is this: A freak nuclear accident on a farm in Delta (Vancouver area growth lands) turned men to eggs and farm dogs to men thus The McRackins were born. The twin brothers Bil and Fil (guitar/bass and dual vocals) remained eggs while their other brother Spot (the dog) was rescued from the pound to do just that; pound the drums. Cool indie labels (such as Shredder, Helter Skelter and Stiff Pole) have been releasing stuff by these guys like crazy, in an effort to snatch some songs by this one-of-a-kind three-chord punk band. What follows is a mail interview with the twin-eggers Bil and Fil. My questions were derived at a time when I was a nonbeliever. Thanks to the boys for being eggs-tra understanding. The McRackins: Eggsta Eggstra Read All About It!! Interviewed by Jason "SCHtum..." Schreurs.

MRR: First of all, what me hell is with you guys' fascination with eggs?

Bil: Well, obviously we are eggs and are quite fascinated by ourselves. So this is where the fascination comes from. 100% pure unadulterated conceit.

MRR: Have you guys ever been referred to as "yokels"? Get in Yokels? Ha ha...

Fil: No, but Spot's been called a stray, good "yoke", get it?!?!

MRR: How do people react to a bunch of losers jumping around in egg suits when you play live?

Bil: I've never seen any losers impersonating us by donning egg suits and jumping around when we play live, so I cannot comment on any reaction this might have on people. Fil, do you recall seeing anything of the sort?

Fil: No comment.

MRR: OK, how long have you been around and how did you meet each other?

Fil: We've been together since birth, since we are brothers, but Spot wasn't with us for a while because of an incident with a mailman. But we got him out of the pound and now he's back in the fold.

MRR: Your discography is immense for such a short time. How did you get so much music out that quick?

Bil: Ancient Chinese secret, young grasshopper. In time you will learn.

MRR: Tell me about the relationships you have with all the labels who are putting your stuff out...

Fil: It's purely sexual, nah, seriously (if we can be ?), we keep in contact with all of them quite regularly, especially Mel at Shredder Records, he's awesome, we talk to him almost every day. They're all really cool though, everyone is so nice.

MRR: What are some of the latest releases you have on the go? Give us some details...

Bil: We have our second full length CD out in July on the Canadian label Lance Rock who have also put stuff out by Bum, Teengenerate and The Tonics, to name a few. We're also gonna have a couple songs on Labyrinth's Loud Punk NA 7" split series vol. 4, some time this year, as well as a song on Rocktober Comics & Music's tribute to Punk 'n' head flexi disc comp that will come out with the magazine in October. We're recording a cover of The Forgotten Rebels' classic "Surfin' On Heroin" for Shredder's surfin' comp and we've been talking to Stiff Pole about doing a 7" with them. The Wallabies 7" is out, as well as the Last Resort CD comp Spinnin The Chamber, which we have two songs on and two songs on the SCHtuff... CD comp, Wade Free Wherever. Last Resort is putting out a split 7" EP with us and Fighting Cause. You might say we've been keeping real busy and going real mental at the same time.

MRR: Give some bands that are having a hard time getting their songs out there a little advice, would ya?

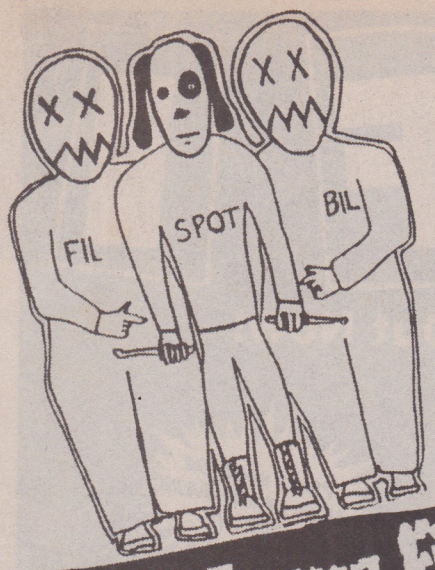
Bil: OK, here is our four-step program for success: 1) write 'em (songs) 2) record 'em 3) send 'em 4) wait for the buckets of money to start rolling in. Also, don't just say you're going to send tapes out, actually do it and send lots.

MRR: One day on the phone you were telling me that you're having a tough time being accepted in Vancouver, yet internationally you're doing great. What's the problem locally?

Fil: Locally, everyone takes us too seriously, they have no sense of humor and can't see we're just two eggs and a dog having fun and doing what we like to do.

MRR: Do you see the situation improving?

Bil: Definitely, I think as our product starts coming out and we start playing



What Came First?

gigs and doing more 'zine interviews, etc. the situation will improve and The McRackins will be a household name once and for all. Shredder records is also paying for a video. Blair Dobson is doing it for us. He did that Gwar movie "Phallus In Wonderland", so we can't wait to do it. We're hoping it will help us gain some new fans and become more accepted.

MRR: Do you plan on touring soon? If so, when and where?

Fil: We hope to tour in the late spring or during the summer. We'd like to go down the west coast and maybe across Canada. We may set some shows up in Toronto and just fly there and play for a weekend or so. Everything is up in the air right now but as we get closer to summer we should be getting ready to go.

MRR: Where do you draw your inspiration musically? (Overtly cliche and trite rock mag question)

Fil: Three chord drone and, of course, The Ramones. Gee, I'm a poet and I didn't even know it!

MRR: Pick three of your songs and tell me what they are about lyrically...

Bil: Well, the song "Robbed" is about when my house got broken into and they took all my CDs and nothing else. I'm talking my whole Ramones collection, import bootlegs, da works. I was so pissed off, it destroyed me mentally. The song "Robot Lady" from our split LP with The White Trash Debutantes is about this hot dog vendor that sets up shop across from where me and Fil work. She talks very mechanically and slow with no emotion whatsoever. Not unlike a robot. And "Willy Killigan" is about a serial killer, a young schoolboy actually, who just snaps and offs everyone. I got the title from Gilligan's Island. Most people don't know that Gilligan's first name was Willy but they never said it once on the show. So I just changed Gilligan to Killigan. How 'bout that.

MRR: Tell me about the lyrical inspiration behind "Slap The Monkey" and how it relates to a post-Jocelyn Elders society?

Fil: Well, the song basically speaks for itself. It's about every male's favorite pastime, and as far as how it relates to a post-Jocelyn Elders society. Well, she had a good idea and maybe someone will be inspired by the song to try and accomplish what she tried and maybe even succeed in such a wonderful idea.

MRR: A lot of your songs sound similar... Not really a slag as I love the style. However, do you have any plans for additional variation?

Fil: Well, we've been kicking around the idea of doing a hardcore rap album or maybe just adding a horn section, where ever the bandwagon takes us. All aboard!!!

MRR: What is your style? Please describe it...

Bil: Psycho bubble punk, cock rock, pom core, high class pop schlock, 3-chord buzzsaw shit schock. Take your pick, we have no preferences.

MRR: You're in a punk band for a reason. Why?

Fil: Because Mikey likes it, get it, another good "yoke"!?!?

MRR: Why did the chicken cross the road?

Bil: 'Cause we boot kicked him across. I believe he got a little airtime as well, and picked up some Safeway airmiles along the way.

MRR: This is the shit talk section of the interview. Slag somebody famous.

Bil: Jason, are you famous? Just "yokin", get it! Seriously, Eddie's been better and Kurt got hurt. Pity isn't it.

MRR: If the McRackins were granted one wish by the genie of punk rock what would it be?

Fil: To be as big as Green Day and the Offspring, you know, all out "eggdom", nah, just "yokin" around (aren't you getting tired of those?!?!). Just to be able to keep releasing more product and keep getting our name out there, I think that's all any band can ask for.

MRR: Parting words/observations go here:

Fil: We would like to thank Jason for taking an interest in us and helping us get our name out. We have a CD out on Shredder Records and some 7"s and a split LP with The White Trash Debutantes out, plus shirts, calendars and stickers so write us and we'll send you a mailorder catalog, or, phone us at (604) 467-7963 and leave your name and address and we'll send you one. Thanks to all who support us and a big Cock-A-Doodle do to all of you from The McRackins!!!

MRR: One last question: What came first? The chicken or the egg?

Fil: You tell us, we don't have a clue and if you think you know, write and tell us.

The McRackins c/o The Hen Hut/ 9237-117th St./ Delta, BC/ Canada N4C 6B6/ Phone-(604) 467-7963 Fax-(604) 585-0275

Discography:

"Closet Collections" CD comp (1 song) Closet Rock Magazine, 1994

"Impact Music Vol. 4" CD comp (1 song) Impact Magazine, 1994

"Eggs In Space" 20 song cass. Ridge Records,1994 (Out of print)

'Live At The Lux' cass. Ridge Records, 1994 (Out of print)

'What Came First" CD, Shredder Records, 1995

McRackins/White Trash Debutantes Split LP, Helter Skelter Records, 1995

"Six Pack To Go" CD comp (4 songs) Stiff Pole Records, 1995

"Spinnin' The Chamber" CD comp (2 songs) Last Resort Records, 1995

'Wade Free Wherever" CD comp (2 songs) SCHtuffl... Records, 1995

"Get Crackin" 7" Wallabies Records, 1995

McRackins/Fighting Cause 7" split EP, Last Resort Records, 1995

As yet untitled CD on Lance Rock Records, 1995

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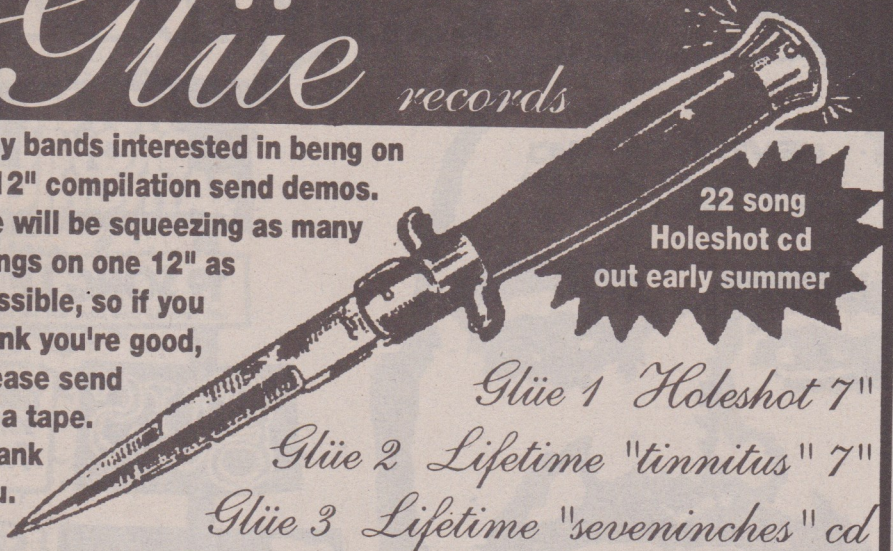

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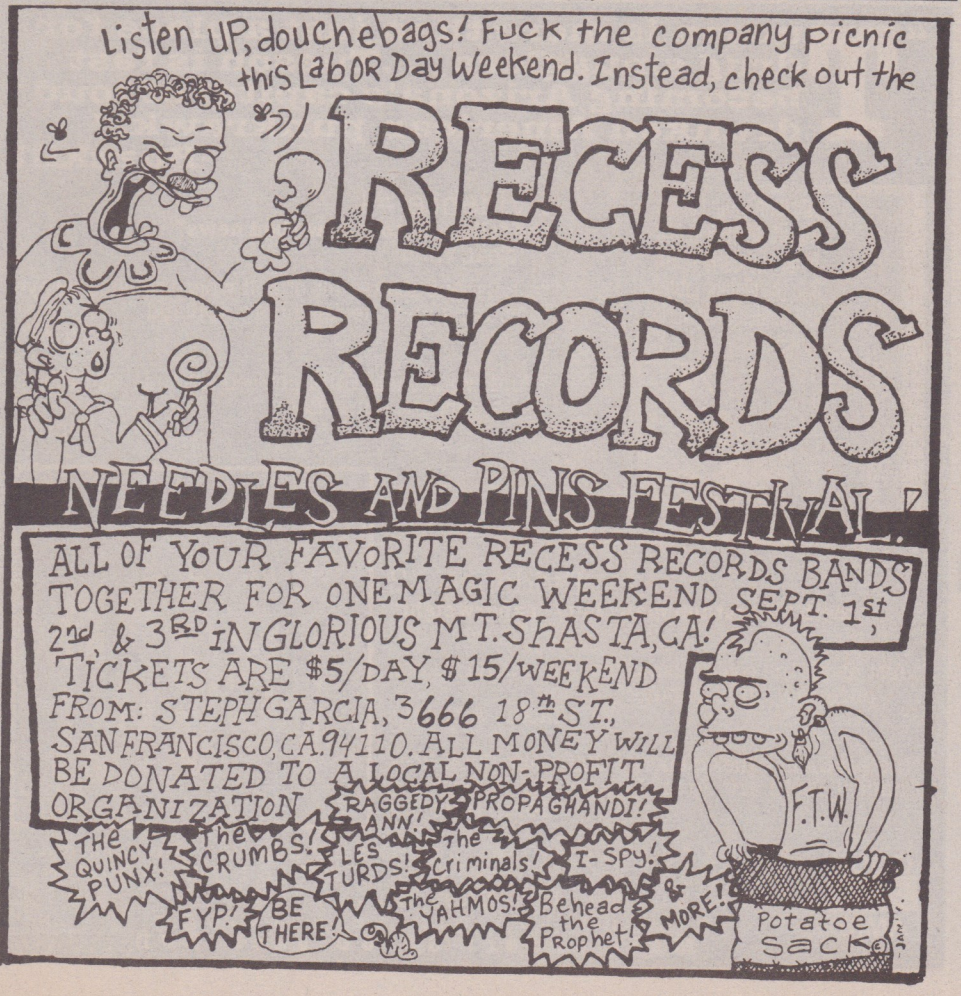

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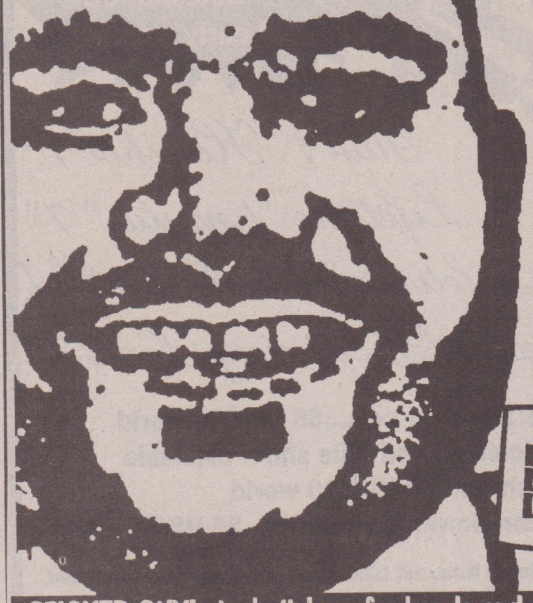

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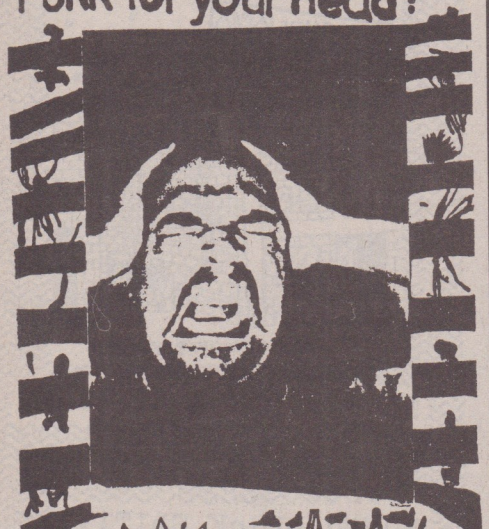

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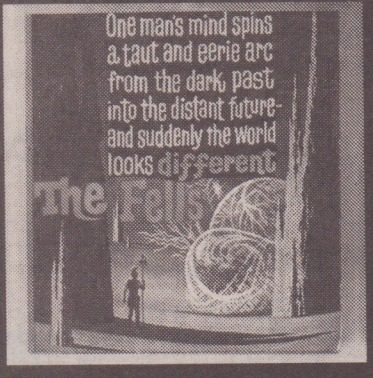

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...a question you might ask. But WHERE THE HELL did YOU have your eyes and ears when the CHAOS DAYS of '94 made headlines everywhere? When stupid punk rockers met in Hannover, Germany, terrorized old people and innocent babies and left a whole town in shambles!

Perhaps some of you start to remember now, and, too, start to LIKE it! We also had much fun with this because most of the events described by the media NEVER HAPPENED - only in the heads of some so-called "journalists" and police officers.

We assume that some of you REALLY want to know what's going on at CHAOS DAYS, and so we will tell you...

CHAOS DAYS are no invention of the 90's but have a long tradition! Yes folks, we won't sell you punk as the next hot thing because it's a real IDEA, and, from the early days on german punks alway s liked to meet in public. Just to have FUN to confront yourself with society instead of hiding all the time.

We had some big meetings from '80-'82 in DUISBURG and WUPPERTAL, where every month hundreds of punks made a big party in the shopping area of the city. Of course, police and business people did not like these "punk conventions", and again and again they tried to prevent the meetings, often with the well known police brutality.

However, in 1982 punks did their first CHAOS DAY in Hannover, where more than 1000 came to protest against a card index especially for punks, which was the bright idea of the police to get control over the scene but only initialized the history of CHAOS DAYS.

Also many skins joined the meeting, and so the CHAOS DAYS of 1983 were intended as a big UNIFICATION of punx & skins. This time more than 1500 punks and skins came and made headlines, but a big group of nazi skins managed to divide both groups.

The next year, nobody wanted to know anything about a big "unification", but, of course, the CHAOS DAYS took place again in Hannover, and at that time it was a real EUROPEAN meeting instead of a german one. More than 2000 punks & friends made the biggest CHAOS DAYS to that point - you could meet punks from almost every west european country.

However, it ended with big resignation because in the evening and the whole following night there was a big battle between police and punks at a youth center where most of the punks went to see a concert. It was a stupid fight between a brutal and provocative police and a crowd of drunken and brainless punks who also started to destroy the youth center. During the night, more than 1000 punks could not leave the place, imprisoned this way - some say in a modern German concentration camp...

That was the end of the CHAOS DAYS, because nobody wanted to see again such a collection of complete idiocy, so began the decline of german punk. Many punks left the scene, and a part of them put their ideas into the involving hardcore scene.

Over all the years until today the idea of CHAOS DAYS never died. Every year there were small CHAOS DAYS, mostly in small villages and towns, with 50-100 punks. Not dead but also not alive, nobody ever imagined to see a big meeting as the ones of the eighties again, now called "legendary"...

Nobody knows how it came together, but in the spring of 1994 sheets and flyers came up, and, this time it was not any Chaos Days, it was THE Chaos Days of Hannover again! It had a little smell of a big revival of "Woodstock" for punk rockers, but it never happened this way. The CHAOS DAYS have never been anything where anybody could make money or something. It is no meeting of record collectors or all-time protesters, not organized in any way, but a meeting where you can find MANY street punks - the guys who keep punk alive not in the records stores but on the streets, in the public!

So the jokes some people made about the new CHAOS DAYS could not prevent that more than 1000 punks met in Hannover last year. And also the media COULD NOT BELIEVE IT, but saw it with their own eyes; they cried: WE DECLARED THAT PUNK IS DEAD FOROVER! YOU SHOULD NOT NOT EXIST! WHERE THE HELL DO YOU COME FROM? WHY DO YOU START TO DISTURB OUR LIFE AGAIN????

They created the lie of a punk flyer to "leave Hannover in ashes" - a slogan that NEVER existed. But because of this, the police imprisoned more than 600 punx just for BEING PUNK and cleaned Hannover that way. They told the world of a "big riot", about "Nazi Punks" and violence against the citizens of Hannover, just to justify THEIR criminal behavior.

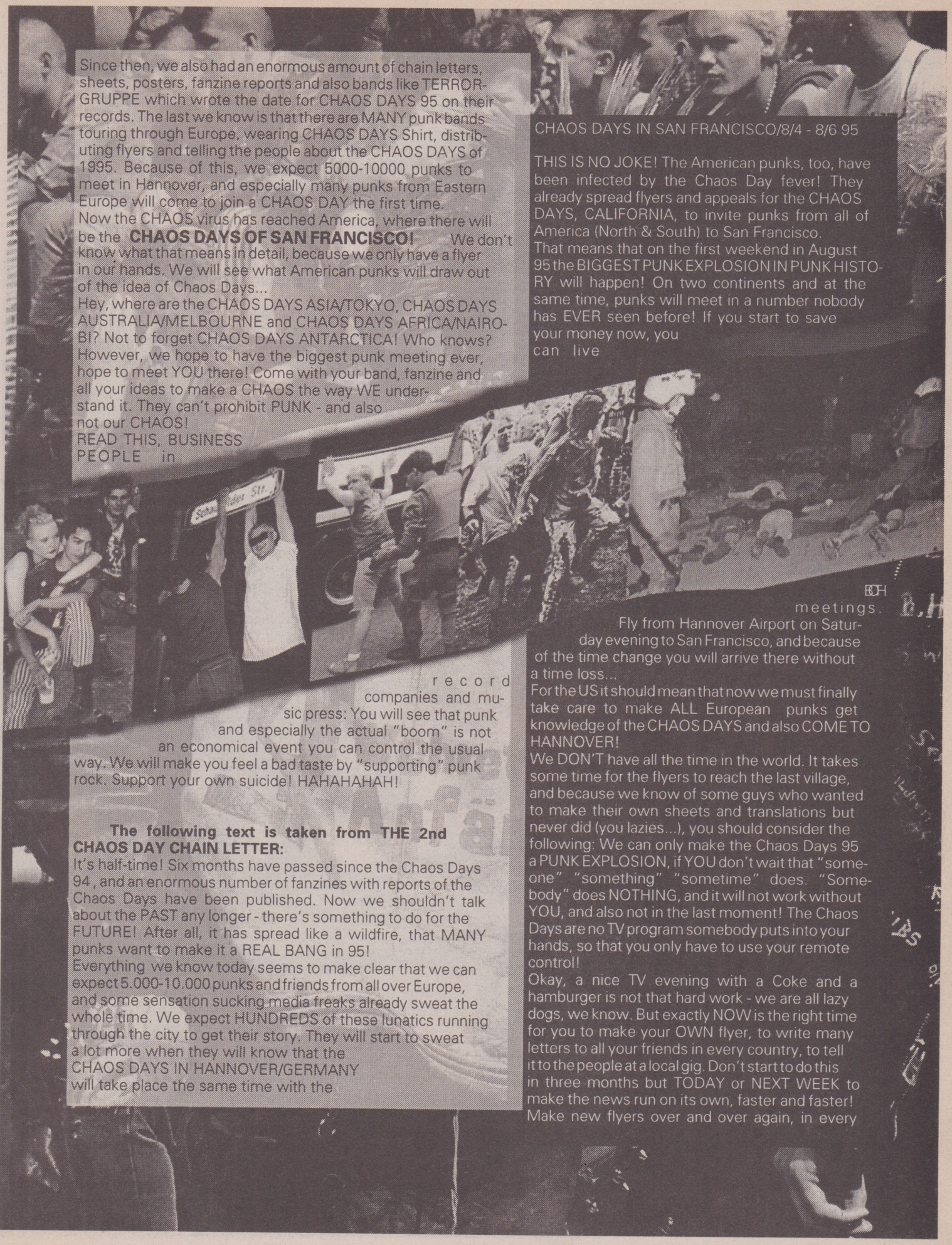
On the other hand, it was great to see so many people who didn't let themselves be threatened by police and media and MADE their meeting, even in jail, where a big punk party took place.

The police went real crazy seeing this because they found no way to prevent the punks from having FUN.

For the German punk scene, this was the most important event in years, much more important than every record and every concert, because it brought punk back to the streets. Yes, the CHAOS DAYS are BACK WITH A BANG, and the hysterical media are the guarantee that they will happen AGAIN EVERY YEAR.

This time we won't let it be destroyed by police or idiocy, because we learned our lessons. We don't want to have a BIG concert, but 1000 small ones. We will not move the meeting to other parts of the city where people LIVE, because there the police will force us into confrontations to make them get their bloody headlines. And we will organize NOTHING so it depends on all the INDIVIDUALS to carry out their own ideas. The only common action will be to take the initiative to carry out the parole GO CAMP, which means to start the biggest mass arresting ever if the police begins to arrest people again just for being punk. We will have fun going to the police lines declaring ourselves as "dangerous punk rockers" who have to be arrested to protect the community. Followed by a silly jail party because we know they can't charge NOT EVEN ONE OF US for a crime!

Last year the media's mad CHAOS DAYS reports were broadcasted and printed all around the world. It should have made it known to every punk, that CHAOS DAYS are back.



Since then, we also had an enormous amount of chain letters, sheets, posters, fanzine reports and also bands like TERROR-GRUPPE which wrote the date for CHAOS DAYS 95 on their records. The last we know is that there are MANY punk bands touring through Europe, wearing CHAOS DAYS Shirt, distributing flyers and telling the people about the CHAOS DAYS of 1995. Because of this, we expect 5000-10000 punks to meet in Hannover, and especially many punks from Eastern Europe will come to join a CHAOS DAY the first time.
Now the CHAOS virus has reached America, where there will be the **CHAOS DAYS OF SAN FRANCISCO!** We don't know what that means in detail, because we only have a flyer in our hands. We will see what American punks will draw out of the idea of Chaos Days...
Hey, where are the CHAOS DAYS ASIA/TOKYO, CHAOS DAYS AUSTRALIA/MELBOURNE and CHAOS DAYS AFRICA/NAIROBI? Not to forget CHAOS DAYS ANTARCTICA! Who knows? However, we hope to have the biggest punk meeting ever, hope to meet YOU there! Come with your band, fanzine and all your ideas to make a CHAOS the way WE understand it. They can't prohibit PUNK - and also not our CHAOS!
READ THIS, BUSINESS PEOPLE in record companies and music press: You will see that punk and especially the actual "boom" is not an economical event you can control the usual way. We will make you feel a bad taste by "supporting" punk rock. Support your own suicide! HAHAHAHAH!

The following text is taken from THE 2nd CHAOS DAY CHAIN LETTER:
It's half-time! Six months have passed since the Chaos Days 94, and an enormous number of fanzines with reports of the Chaos Days have been published. Now we shouldn't talk about the PAST any longer - there's something to do for the FUTURE! After all, it has spread like a wildfire, that MANY punks want to make it a REAL BANG in 95!
Everything we know today seems to make clear that we can expect 5.000-10.000 punks and friends from all over Europe, and some sensation sucking media freaks already sweat the whole time. We expect HUNDREDS of these lunatics running through the city to get their story. They will start to sweat a lot more when they will know that the CHAOS DAYS IN HANNOVER/GERMANY will take place the same time with the

CHAOS DAYS IN SAN FRANCISCO/8/4 - 8/6 95

THIS IS NO JOKE! The American punks, too, have been infected by the Chaos Day fever! They already spread flyers and appeals for the CHAOS DAYS, CALIFORNIA, to invite punks from all of America (North & South) to San Francisco.
That means that on the first weekend in August 95 the BIGGEST PUNK EXPLOSION IN PUNK HISTORY will happen! On two continents and at the same time, punks will meet in a number nobody has EVER seen before! If you start to save your money now, you can live BOH meetings.
Fly from Hannover Airport on Saturday evening to San Francisco, and because of the time change you will arrive there without a time loss...
For the US it should mean that now we must finally take care to make ALL European punks get knowledge of the CHAOS DAYS and also COME TO HANNOVER!
We DON'T have all the time in the world. It takes some time for the flyers to reach the last village, and because we know of some guys who wanted to make their own sheets and translations but never did (you lazies...), you should consider the following: We can only make the Chaos Days 95 a PUNK EXPLOSION, if YOU don't wait that "someone" "something" "sometime" does. "Somebody" does NOTHING, and it will not work without YOU, and also not in the last moment! The Chaos Days are no TV program somebody puts into your hands, so that you only have to use your remote control!
Okay, a nice TV evening with a Coke and a hamburger is not that hard work - we are all lazy dogs, we know. But exactly NOW is the right time for you to make your OWN flyer, to write many letters to all your friends in every country, to tell it to the people at a local gig. Don't start to do this in three months but TODAY or NEXT WEEK to make the news run on its own, faster and faster! Make new flyers over and over again, in every

language you are able to master. Spread your OWN ideas for the Chaos Days, write about it in your fanzine. That's the way we can make clear that punk lives and not because any "big" guy tells the people what to think and where to go.
It's the punk of IDEAS and INITIATIVES, the punk of the STREETS - not the one MTV tries to sell us only to make us record buyers and consumers!
Some words to the BANDS: Your records are travelling over the whole world, and you're doing gigs, some in foreign countries. YOU are the ones to reach people who never read a fanzine, who live outside of information structures of the punk scene. You are the ONLY ONES to tell these people of the Chaos Days, to make it known in MUCH MORE place and countries!
Did you ever think about doing your own show at the Chaos Days, the same ways the German band WIZO did in '94? Just come with your van, unload your mini-PA and instruments at any place, and start to play! There should be as many gigs as possible, to make the Chaos Days an unforgettable event. And again, it won't work without YOU!
And to all others: Speak to the bands who maybe never get this chain letter into their hands, to give them a chance to join the wildfire!
Besides, that would be a good chance also for some "big" bands with punk roots (Bad Religion, Green Day etc.) to show they did not forget these roots - amongst all these record promotions, tours and interviews...

FUCK THE CHAOS DAYS!

Perhaps some of you are a little sceptical because, on one hand, you don't like to run through the city in a big crowd, and, on the other hand, don't want to get in trouble with the police. That's no problem: It's not the intention of the Chaos Days to make a big "demonstration" or to involve you in a never ending bloody battle with the police. Just come to Hannover to make YOUR punk, whatever it may look like! Just grab yourself a nice Greek punk-boy, look in the eyes of a Russian girl - and then go to one of the many green parks and let yourself be told the secrets of punk rock...
Do anything else, but COME TO HANNOVER, because nobody will force you to join anything you don't like. It's just important to see as many punks as possible in Hannover - the way you want, and the place you choose!

THEY CAN NOT STOP US!

Perhaps others ask themselves, if it's possible to reach Hannover because it could be impossible to cross the borders. NO! THEY CAN NOT MANAGE THIS! At last, we live in the EUROPEAN COMMUNITY, with OPEN BORDERS! This means, if you're in ONE country of the EC., you can cross the borders without control. Even if they TRY to control the borders, they don't have enough personnel to do this perfectly! If you really WANT to come to Germany, you can make it! And if you have problems at one border station, take another one!
The same way you should behave on the rest of your way to Hannover. Don't start too late, and you don't have to take the biggest roads. Hannover itself is, if you look at the traffic net, a real open town. You will find uncountable roads to Hannover!
If you come by train, read this: If the police takes you out of the train, don't lose your faith: you can use your tickets 4 DAYS, and you can interrupt your travel as often as you like. Just take the next train and you WILL reach Hannover! Your destination should NOT be the main railway station of Hannover - Take a train to the suburbs of Hannover and then take one of the many buses or trams!
Nevertheless, if some cops try to stop you, just be a friendly and understanding person. Say YES to everything they want, but DO the things you WANT to do. That worked perfectly at Chaos Days '94, and it will work again in '95! For all our foreign guests it also means: of course you don't understand neither German nor English...
If the police don't let you fool them as an exception, don't let them make you travel home, even if the police says "Go home or go to jail!"! Our parole is "GO CAMP", because it's better to make a big jail party with thousands of punks instead of watching everything at home on a TV screen. You should know that your behavior will have NO LEGAL CONSEQUENCES, because you will have done NOTHING!! They only take you in to "prevent crimes"...
It will be IMPOSSIBLE for the police to make Hannover a locked fortress, and they KNOW that. So we think you will have no real problems to reach Hannover. The only exception would be a total media terror, followed by an exclamation of a state of emergency, with tanks and troops and barbed wire. You know what to think about such an idea...

If we talk about MEDIA TERROR: Again the media will spread uncountable lies and fairy tales about the Chaos Days. You will know that punks eat little kids and always like to smash up every weak grandmother. We can not do ANYTHING against it, because the media are in THEIR hands, but we CAN do something to make them cry the way WE WANT! As an example, some people want to take rubble and ashes to Hannover and spread it over the city, because in '94 the police and media told the people we intended to "leave Hannover in Ashes". After the destruction of Grozny/Chetchnia and the earthquake in Japan we should demonstrate OUR version of the police lie... Join this initiative, so we REALLY turn Hannover into ashes this time!

Some words to the Chaos Days itself and its "organization"!

As mentioned earlier, we DON'T intend to make a big mass performance (like a Michael Jackson concert...), with people running through the city led by a "central command", doing the things the "organizers" want them to do. There will be NOTHING organized! WE DON'T WANT TO HAVE A BIG CONCERT, but would like to see 1000 small gigs on every possible street corner! There will be many people following their own ideas, and you, too, should not come with an expectation to find any "program" or "offers". It will happen, what must happen, because it's CHAOS DAYS!

And it's also not us being the "organizers", because NOBODY does so! And this is GOOD! The day any organization manages to get this idea under their control will be the dying day of the Chaos Days. Then you will find small sausage shoppers and a big program, beer houses and the speech of the mayor. So: SABOTAGE every attempt to "organize" the Chaos Days!

The same things we have to tell the "other side", to all the guys and groups who believe they can use us as THEIR targets. Chaos Days are NO big demonstration or an appeal to start the "big fight" against this or that, but just an INVITATION to Hannover to make everyone who comes there to do his/her OWN thing! A whole city as get-together to meet people that NEVER would cross their ways otherwise. It's a start for initiatives, may they be political or absolutely not, accompanied by music or screams, beer or mineral water.

You see: To make the Chaos Days an unforgettable event you must do something ON YOUR OWN! Get out of your cinema place und turn on your fantasy! And that's much more political as EVERYTHING they try to feed us with or want to make us pray. Against ALL REGIMENTATION, from which side ever!

The last item: The experience from all Chaos Days up to now made clear that it is very stupid to let the big meeting take place in other parts than in the the inner city. We EXCLUSIVELY meet in the city, near the main railway station, and NO BIGGER ACTION should take place in parts of Hannover where people LIVE! Besides, these are the places where most of the Chaos Day guests will sleep! It is YOUR responsibility to care for the keeping of this settlement, that EVERYONE DOES!

So it's your turn to make the Chaos Days great! If you're still sleeping, we never want to hear you talking about "good old times" and "nothing happens". There IS something happening - THE BIGGEST BANG OF PUNK ROCK

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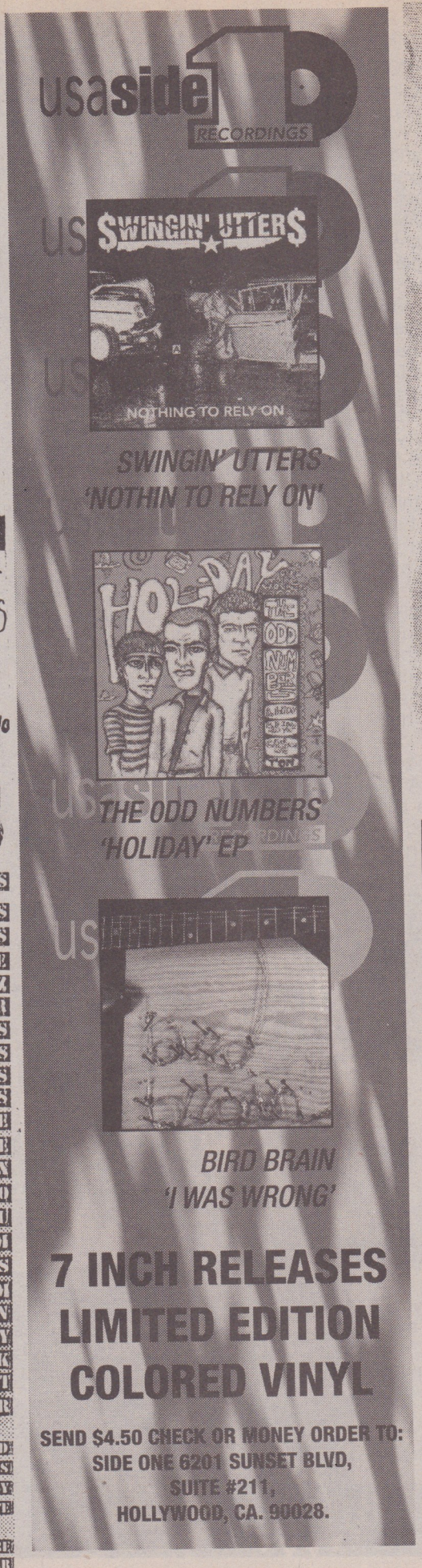

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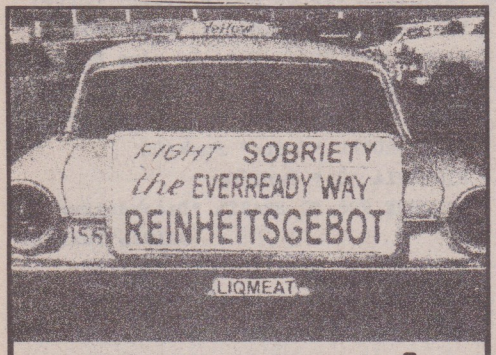

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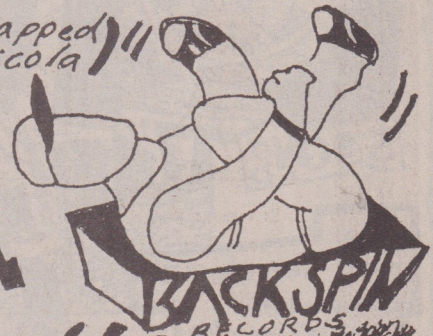

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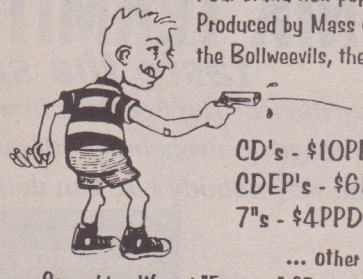

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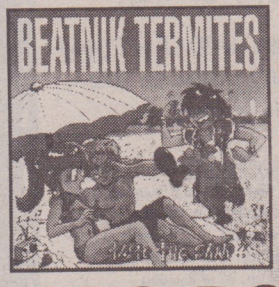

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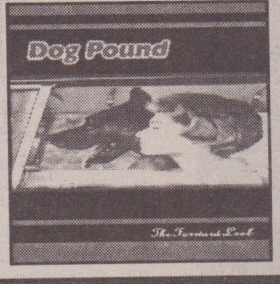

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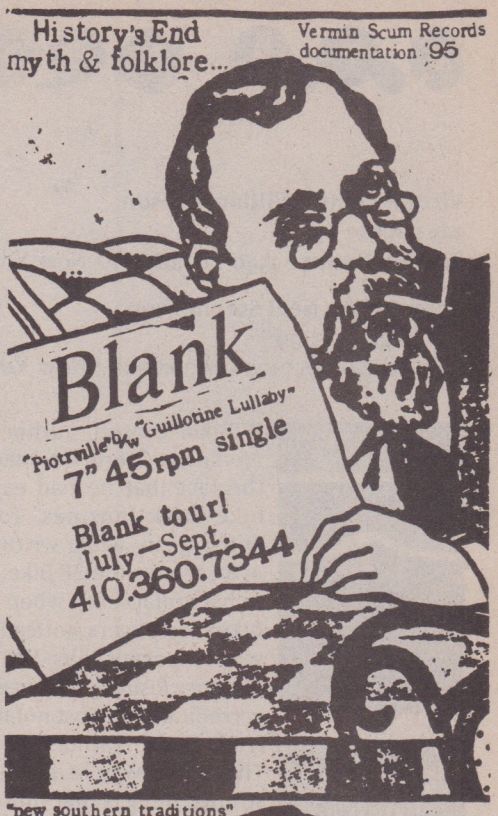

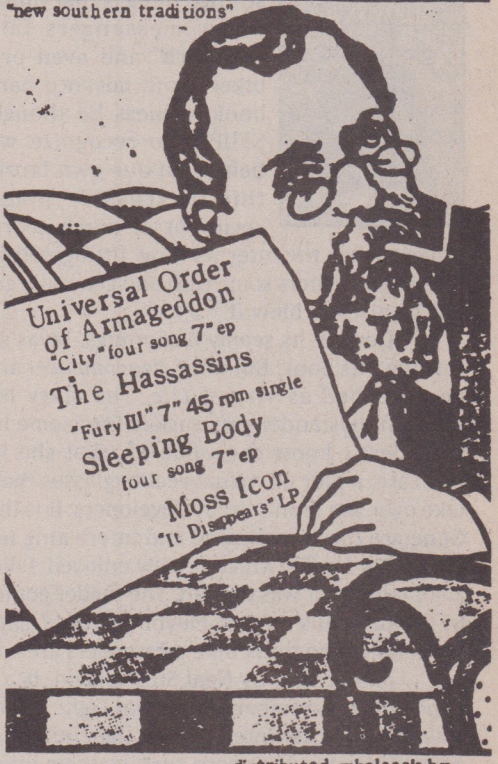

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MRR BOOK REVIEWS

Virtual Light • William Gibson
323 pages • $5.99
Bantam Books • 1540 Broadway • New York • NY • 10036

Snowcrash • Neal Stephenson
470 pages • $5.99
Bantam Books • 1540 Broadway • New York • NY • 10036

William Gibson, author of *Neuromancer* and *MonaLisa Overdrive*, made a great deal out of the fact that he had explored "San Francisco bike-punk fanzines" for style pointers and authenticity while writing this cyber novel. He even thanks the SF Bike Messenger Association in his preface. But when *Virtual Light* came out, bike messengers noticed that he actually lifted whole paragraphs WORD FOR WORD from *Mercury Rising* (messenger fanzine), without any accreditation! (Most notably page 76 of *VL*, taken from Steve Mathiasson's "Man Over Marin"). That's one way to make it authentic, eh? The strange thing is that Gibson had gotten to know a few messengers fairly well during his "research" and even presented a number of bikers with advance hard cover copies of the book. I guess he thought we would be TOO STUPID to recognize what we already read before, in our own fanzines. He was called on this inexcusable plagiarism and was the recipient of much scorn, shame, and flame, especially via the Internet (how fitting). Gibson apologized, offered the ripped writers some cash and generally groveled for forgiveness. But he already blew it.

Despite its seamy beginnings, I was still looking forward to reading this book. But after *Neuromancer* and *MonaLisa*, this could be described as *Virtual Lite*. The story is basic suspense fare; innocent bystander gets sucked into some larger evil plot because she doesn't know the value of what she has stumbled upon. In this case, a pair of virtual reality glasses that contain blueprints to take over San Francisco by developers. It is the cyber-"Pelican Brief." Gone are the complicated and interesting technological stuff from the earlier books, which I really enjoyed. I didn't always understand all of it but that was the fun. The reader got to use more imagination in the previous novels. Maybe *Virtual Light* will be as interesting for people who think bike messengers are complicated and strange.

Snowcrash, by Neal Stephenson, is a much better fit to the hype which accompanied *Virtual Light*. There is a virus circulating among the hacker intelligentsia that, instead of crashing computers, actually crashes the users, turning them into babbling automatons. This is just the beginning of corporate, religious, and tabloid plot twists that really do require the nearly 500 pages. Any good cyberpunk stuff is going to have very articulate visions of the future, taking things we recognize now and extrapolating what they will become. *Snowcrash* gets very specific, as far as details. Whereas *Virtual Light* deals with pared-down corporate interactions, *Snowcrash* deals, in addition, with suburbia and sex and even shows. In other words, things that a punk might wonder about when thinking about the future.

Stephenson's book also centers around a messenger girl as the main character. There are other eerie similarities between the 1992 *Snowcrash* and the 1993 *Virtual Light* but given Gibson's penchant for harvesting other people's idea's, this may not be so eerie. Both characters are messengers, both have deadbeat boyfriends who fail to bail them out in a tight spot, both join forces with an ex-hacker who remains a platonic, not romantic, comrade throughout the book. But "Y.T." of *Snowcrash*, is no waif like *Virtual Light*'s "Chevette." Messengers of Stephenson's future don't ride bikes—they ride skateboards, using magnetic harpooning things to attach themselves to (occasionally hostile) freeway traffic. Y.T. is also allowed to make complex and unpredictable decisions regarding her sex life, rather than being a passive mysterious dummy with no desires of her own. This is pretty rare in any book and certainly in the chrome-animated-babe land of cyberpunk.

Stuffed with ideas about the future manifestations of franchises, the mafia, the media, nationality, cults, and the viral quality of language, *Snowcrash* never loses a sense of humor. Sometimes this means the writing is a little hokey and awkward, but at least we can be pretty certain that it is indeed Stephenson's writing. More than most so-called cyber-punk, *Snowcrash* is a book that punks might actually enjoy. — Greta S.

Doing it for Daddy • edited by Pat Califia
237 pages • $11
Alyson Publications • 40 Plympton Street • Boston • MA • 02118

Doing it for Daddy is an erotic anthology of daddy fantasies which showcase a wide variety of writing styles, viewpoints, and sexualities. Pat Califia, author of other amazing erotic fiction such as *Macho Sluts* and *Doc and Fluff*, specializes in pushing boundaries and fucking with gender roles. And she doesn't disappoint, included in this collection are daddy/boy stories, daddy/girl stories, girl-daddy/girl-boy stories, leather daddy/drag queen daughter stories, just to name a few. Since the book doesn't cater to any boundary of gender or sexual orientation, there is definitely something which will appeal to everyone: straight, queer, S/M or vanilla.

In her introduction, Califia calls *Doing It For Daddy* "...a twisty, fast ride on the roller coaster of polymorphous perverse, gender-fucking, role-playing fantasex." Even experienced daddies and boys will find stories which will get them off, over and over again. From the opening line, "The cock that made me plows my ass," to the very climactic ending, Jay Shaffer stimulates with a story about sex with his biological daddy. Carol Queen's "The Leather Daddy and the Femme" fucks with gender roles with a femme/fag picking up on an unsuspecting daddy who finds that a woman with a dick makes the perfect bed partner. My personal favorite, "Power of the Mind," is frighteningly titillating story by Umberto Oso about a daddy who employees six men to help teach his boy to properly submit. But there is much, much, more...

Although many associate daddies with tops, daddy/boy relationships are somewhat different than the normal top/bottom dynamic of the S/M community. Califia calls daddy fantasies "S/M-lite" where people can experiment with role-playing and other gender fantasies without the intense S/M physicality. Daddies can be more affectionate, less stern, and not necessarily the controller of the power in the relationship. In Jack Ricardo's "Crossing the Line," dominant son Tito definitely controls the fuck while wife-baby Carin dominates her daddy even while he cleans and diapers

her in James Williams' cutsy story "Daddy."

I've read more than my share of erotic fiction and I find that no one does it better than Pat Califia. She constantly redefines what is erotic and what is ok to fantasize about. Although I think a vanilla reader might find some of these stories a little overwhelming, veterans of erotica, especially S/M erotica, will embrace *Doing It For Daddy* as a must have for their private collection. — Catherine Cook

Low Life • Luc Sante
412 pages • $14
Vintage Books • New York

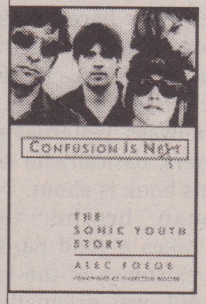
Several months ago *MRR* reviewed Luc Sante's photo book, *Evidence*. It's a collection of crime scene photographs from New York City taken at the turn of the century when cameras were new technology. Along with these black and white pictures of murder victims the author discovered a history of New York purposely overlooked by established academia.

By the 1840's America had only one growing international urban center and that was New York City. The rest of the country westward was an empty expanse littered with small farming communities, rugged frontiersmen, or as in the south, plantations built on slavery. Nevertheless, throughout the world, America was seen as a land of freedom and wealth. Foreigners left their homelands and arrived in New York. They stepped off a boat unto an island which was becoming densely packed with the tenements of other newly arrived immigrants. Each of these groups settled into distinct districts of Manhattan. The Bowery became the center of nightlife. It was here that the streets of the new world became a cosmopolitan fun park of vice.This is where the saloons, whorehouses, and Chinese opium dens first took hold. In this cramped district scam artists, thieves, pickpockets, and hired thugs discovered a home. And as the wealthy erected tall buildings uptown, the city government became a force of political power, creating a police department to keep this lumpen proletarian riffraff in check.

When a new nationality of immigrants arrived, they started at the bottom, taking over the slums of the preceding ones. Blacks were confined to Lower West Side until the Draft Riots of 1863. During these violent street battles with the police and federal troops, white war resistors began attacking the homes of blacks blaming them for the war. It was in this era of lawlessness that America's first real bohemian scene grew, the drunk Edgar Alan Poe being it's most successful remembrance. By the early nineteen hundreds white intellectual youth were filling up Greenwich Village, and later the run down buildings of Lower East Side. Even then the suburbanites loved to slum it in the big city for a weekend of cheap thrills. Morphine, cocaine, opium all were available. And there was plenty of sellers as long as they paid off the coppers. As the city lights moved to midtown taking with them the stage followed by the saloons and gangsters. The Bowery turned into the end of the line for the destitute. It became a place where the refuse died on the streets, or in rat infested tenements.

Low Life is an exploration of the beginning of urban decay in America through the city where it started, New York. The reader comes to understand the evolution of current social phenomena; these problems have been festering for ages on the skin of our human societal body. Homelessness, alcoholism, and drug abuse, prostitution, gambling, and criminal mafias are not something new to our way of life. It is an intricate part of the growth of our modern American society. — Harald Hartmann

Confusion is Next: The Sonic Youth Story • Alec Foege
forward • Thurston Moore
275 pages • $13.95
St. Martin's Press • 175 Fifth Avenue • New York • NY • 10010



Sonic Youth; a great American band, ironic art world molesters, avid pop culture seekers or pall barriers in rock's open casket funeral. However you choose to define them, *Confusion is Next* postures as giving you a smorgasbord of choices but fills your plate with little more than garnish.

It seems everyone wants to revisit the stepping stones of their not so distant past. Alec Foege reminds us that Sonic Youth are not immune to these collective revisions. According to Foege, decades worth of Sonic experimentation, the demise of Nirvana and the continued blurring of the lines between the sacred and the profane in the music world, delivers us onto fertile ground for the rethinking of the nature of rock. In *Confusion is Next*, Sonic Youth find their validation in the prosperity of a scene which they allegedly fostered. Black marking the band as benevolent overseers of the indie to corporate crossovers, Foege has chosen to celebrate them more on their ability to ride at the helm of the "Indie" cash freighter, than on their own merit.

From the rarely documented New York "No Wave" scene to petty downtown art scene politics, the band is pictured as outsiders but avid consumers of the subcultures which surround them. Foege gives credit to the undisputed influences of legendary noise pundit, Glenn Branca, and the nationwide hardcore scene of the early eighties. The bands adoration for underground elements have a sense of honest fanfare rather than an obligatory tipping of the hat. Thurston Moore gives constant praise to the DIY beliefs and the balls-out strength of eighties hardcore as the true American activism; pure self-promotion with integrity. At the time, Sonic Youth found themselves as outsiders existing on the periphery of the brawling punk scene and the mainstream world it faithfully rejected. They attempted to transcend the moral imperative of punk and popular culture by embracing it all. For this alone they deserve our esteem.

Each chapter documents Sonic Youth's progression through pop culture carnivores to science fiction consumers. Both Phillip K. Dick and Madonna have indirectly but profoundly influenced the band. This head-on embracing of pop culture seems to have made the transition from indie to major much more palatable for the band, almost natural. After a handful of trials with indie labels, the band grew increasingly disillusioned with their large promise and few rewards. In 1990 they signed to Geffen, cautiously joining the ranks of Guns N' Roses and a whole catalog of other unmentionables.

All in all, I will credit *Confusion is Next* for its comprehensive account of Sonic Youth (including the detailed discography) from larval stage to elderstatesmen (and woman) of the "Indie" world. But Foege withholds the one thing which makes the band an undeniable influence: the music. The book rarely covering the band

on this level, going no further than the politics of their street credibility. Without the power of the music fleshed out and freely flying through the pages, the book feels like a deflated football. — Eric Steinman

Tales of Times Square • Josh Alan Friedman
201 pages • $12.95
Feral House • POB 3466 • Portland • OR • 97208-3466

"All the losers that can't make it in their neighborhoods come to be losers here," says Officer Skeeter as he patrols Times Square in his air conditioned squad car. Inside the car he is safe from the pimps, pushers, thugs, transvestites, prostitutes, runaways, yesterday's winners and tomorrow's losers; basically he is safe from everything that this book is about.

Josh Alan Friedman, brother to illustrator Drew Friedman, takes a good hard look at the relatively short existence of the 13 block legend known as Times Square. This book was originally published in 1986 and Feral House has had the good sense to reissue it for those of us that missed it the first time.

The book is divided up into six sections, each looking at different aspects of Times Square. The first section looks at the strip clubs which infiltrated the area after the burlesque shows of the past were run out of town. Some of the things which are looked at are the girls who work the clubs, their fans, their booking agents and the lives that they all live. One thing which you gather from this chapter is that there are girls working this circuit who are in total control of every aspect of their lives and then there are the girls who have totally lost touch with reality. An interesting section which follows the birth of the clubs; from burlesque in the earlier part of the century to what they have become today.

The next section takes a look at the people who have grown up with Times Square. As a young girl, Fay Gold worked her father's newsstand at Eighth Avenue and 42nd Street without being hassled once. Today, she has to take a bus across the street for fear of being mugged for the seventh time. Charles Rubenstein has run an arcade in the square for 60 years. He has seen it go from a meeting place of polite society to a cauldron of scum that is ready to boil over. Closing out the chapter is the story of Pee Wee, the midget doorman of a Hawaiian restaurant, who has been a fixture of the area for around 50 years. Pee Wee recalls the days when the place was so clean you could eat off the sidewalk. Well it's not clean anymore and you are more likely to see that happening now than when the sidewalk was clean.

The "Lowdown" section is an in depth look at peep shows, their history, the technicalities of running them; basically everything that you would want to know about the peeps, short of entering one.

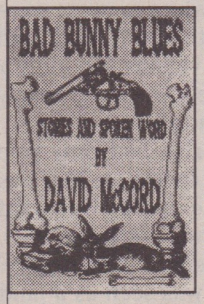
The "For the Record" section details two folks who attempt to break two different sex records. A middle aged man known as "The King of Swing" goes for one record, while a 24 year old married woman waiting to be discovered goes for another. It's interesting reading kids, but don't try it at home, someone could get hurt.

"The Big Cleanup" section details the stories of people who want to save New York City's good name, dignity and future. Some of the saviors of the square: priests wanting to close the peeps, the "super" police precincts which were born in the square, Father Bruce Ritter's Covenant House and finally a Woman Against Pornography march down 42nd Street.

"A Loner's Paradise" is the final section, it follows our author as he takes three different 24 hour trips through Times Square. During these trips, the author takes in all of the sights and sounds then throws them back at you in all of their technicolor glory, without the worry of getting any on you.

Friedman's writing will take you to places you may never experience and times which will never be again. This is a perfect book which demands your attention. — Trent Reinsmith

Bad Bunny Blues • David McCord
55 pages • $5
Andromeda Press • POB 423592 • San Francisco • CA• 94142



I first came across David McCord's name when Ayn Imperato wrote about his death in her *MRR* column. A few weeks later I was given *Bad Bunny Blues* to review. I felt awkward because I had never heard his spoken word or read his other books (Three collections of short stories and one novel) and I knew this collection was put together after his suicide in December. My awkwardness quickly faded. Even though there is a death theme throughout the book, McCord's humorous, descriptive style uses an uncomfortable subject to create hilarious stories.

Bad Bunny Blues starts with five short spoken word pieces, with "Driving in the Rain" being my favorite. For a couple of minutes, I felt as if I was in the car with the driver. I nodded my head in agreement, knowing exactly what he was talking about. In this piece, the driver's mind wanders as he tries to keep his eyes open during a rainstorm. McCord perfectly captures how a person may think of themselves to be an important part of the world, when in fact, they are nothing but a speck.

The second half of the book is made up of six short stories, three of which are pretty damn amazing. "Death Rides BART" is a short chat between Satan and McCord. Satan has come to "get to know him" while riding on BART. The story gave me a chill to the bone—it's as if McCord was truly preparing himself and the reader for his death. In "Christ and His Apostles," the main character goes to Club Lungbutter to check out Christ's band, who are "The most scandalous act in England since the Sex Pistols." In one scene, the character is waiting to enter the club and begins to talk to a few die hard fans. McCord's descriptions of the poofy longhairs with their Metallica shirts and Slayer hats are fantastic! I could relate to that since I was raised in Los Angeles, the city where longhairs are a dime a dozen. After the show, the character and Christ end up in the ladies restroom together, where Christ uses his healing powers to bring an overdose victim back to life. Christ is then dragged away by the cops, leaving the toilets to overflow with wine. I'm no religion expert, but I think some references are being made here. I do know I prefer McCord's version of Christ over any kind you find in a Bible from Motel 8. The third story, "Robin's Flight", is about a woman blowing the head off of her abusive husband and getting away with it! Need I say more? I don't think so.

After reading *Bad Bunny Blues*, I went out and bought one of McCord's other books. That should tell you something. — Erin Cullen

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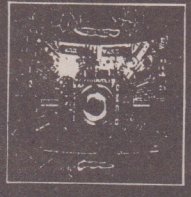

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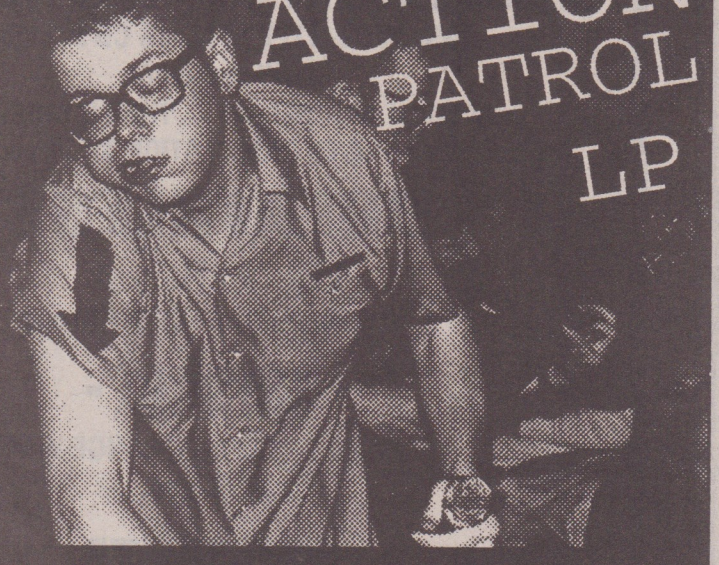

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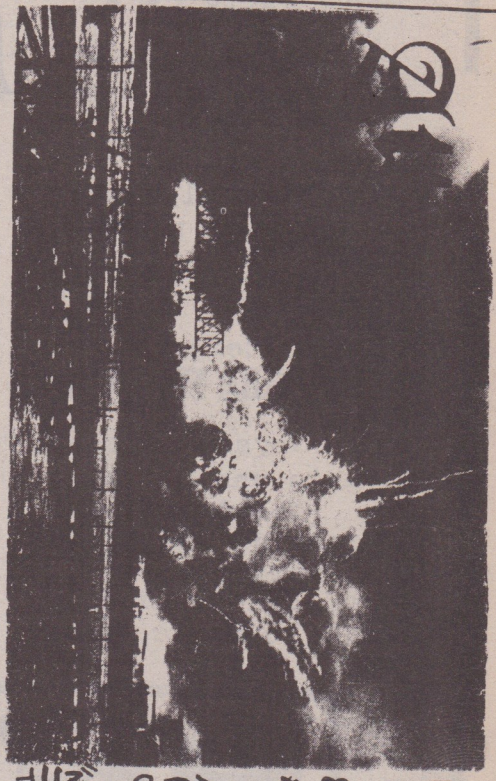

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Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

AGNOSTIC FRONT - "Raw Unleashed" CD

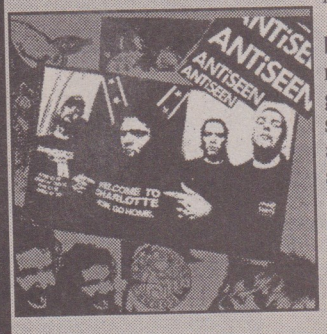
I was never a fan of this band, just never listened to them. I saw them live twice, raw energy, but it never kicked my ass. What we have here is rough mixes and outtakes, rehearsals, and some hard to find 7" EPs. A total package for the hard believers and true A.F. fans. (SM)
(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)

ANAL BABES/BRAINBOMBS - split EP

Ear blasting, filthy guitar noise, the whole thing is loud and distorted. The ANAL BABES play straight ahead, trashy, noise punk, sort of an early PLASMATICS. Truly fucked up in a time of complacent music. The BRAINBOMBS: a slow turning grind, full of skips and pops. Lots of choruses, overdrive and flange on the guitars. Definitely a room clearer. Weird enough to sit in a dark closet by yourself. (SM)
(Big Balls Records, PO Box 2638, Solli 0203 Oslo, NORWAY)

ANFALL - "Die Wahrheit Ist Anders" CD

Not very interesting, by the numbers mid-tempo punk. All the lyrics are sung in German. (MM)
(Hass Gbr, Blümer, Roemer, Sohns, Tannenstrasse 2, 45772 Marl, GERMANY)



ANTISEEN/SEDUCER - split EP

Here are two rough hewn bands from Charlotte, NC. The music of SEDUCER is more of a grinding onslaught: the band describes it somewhere between metal and thrash. The ANTISEEN half sings the praises of one illustrious pro wrestler, Cactus Jack, and the record is dedicated to the memory of Crusher Blackwell and Eddie Gilbert. ANTISEEN are the beasts that define the Confederacy of Scum, and these bad men have taken hill music to new depths. No one rocks harder; no team like Clayton/Young exists anywhere else on earth. This is the tag team from hell. ANTISEEN takes the SKREWDRIVER song "I Don't Like You" and tears it a new asshole. Prepare to have your pathetic little world turned upside down by ANTISEEN. (BR)
(Waggletone Records, 150 W Main St, Valdese, NC 28690)

B-ABUSE - "Blinded By Science" EP

Hmmm... Here's a band that is hard to place into one particular style of hardcore. As soon as you think you've got 'em figured out, these guys pull a fast one on you and change up out of nowhere. Moshy hardcore with full on thrash parts, scratchy spit-it-out vocals, sewn up with metal guitar stylings, almost too metal in parts. Five songs in all, with the latter 4 being the best. Nothing too spectacular, but not bad either. (MA)
(Sunstreet Records, Donnerschweer Str. 49, D-26123, Oldenburg, GERMANY)

BAD DREAMS ALWAYS - "Despised And Scornful" CD

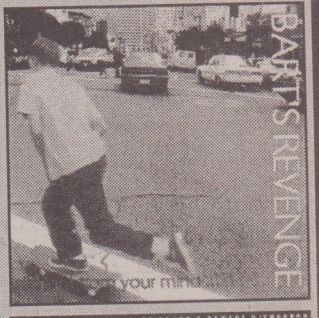
If you're gonna play this mean you shouldn't let your bandmates wear GREEN DAY shirts on the back of the album. I guess they figure with songs like "War Is The Cure" and "Hate Your Guts" their status in the realm of hatecore is pretty much set. Nine breakneck, metal-tinged songs in a mere fifteen minutes earns my recommendation. (NN)
(Earth Records, no address)

BARGOYLE - "Happy Ending/Ignorance & Apathy"

Sloppy, poorly produced pop punk rock. Which isn't necessarily a bad thing. The A-side is pretty good with it's more melodic feel. This has that fuzzy sound of "Turn It Around" era stuff. (RL)
(Anyway, 18 West State St #11, Athens, OH 45701)

BART'S REVENGE - "Straight From Your Mind" EP

Six songs of fast hardcore with slow mosh parts, kind of NY straight edge style. I didn't get a lyric sheet so I don't know what they're singing about. Okay for what it is, but it didn't grab me. (AM)
(Defiance Records, Triftweg 64, 34376 Immenhausen, GERMANY)



BIG BONGIN' BABY - "Under Attack From The Squares" EP

Unabashed RAMONES surf-punk. Six songs, and three mention surf in the title. The tunes are pretty good, fast and catchy. (MC)
($5 ppd: Toilet Rock, PO Box 666, Indooroopilly 4068, Brisbane Q, AUSTRALIA)

RECORD REVIEWS

BATTERY/IGNITE - split EP

When I first saw this record, my enthusiasm towards hearing it was a 50/50 deal. I remember the last thing I heard from BATTERY sucked, and everything I've heard from IGNITE was great. Needless to say, I was pleasantly surprised when the needle cruised into the grooves on the BATTERY (featuring ex-members of WORLDS COLLIDE, and ASHES) side, producing some great sounds. These two cuts are reminiscent of later '80's hardcore with time changes and the early style, pre-metal influence, mosh parts. Real powerful and catchy. IGNITE (ex-members of NO FOR AN ANSWER, UNITY, etc.) never cease to floor me. Two songs that waste no time in getting the job done, with their volatile blend of previous band influences and a dose of energy that gets in your face. No doubt, one of the best bands out there today. (MA)
(Lost & Found, Buntweg 1, 30900 Wedemark, GERMANY)

BIPPY - "Happy Punk Song" EP

I don't think that's the actual name of this, but it will suffice for now. Eight songs inadvertently old school-ish. In that I mean a burst of raw punk that will take you back to the early and mid-'80s. Kinda like of the early MEATMEN or something had slight pop leanings. Harmless fun. (LH)
(OCMR, Box 723, Oberlin, OH 44074)

BLAG DAHLIA - "Haunt Me/Let's Take A Ride"

I guess since everyone loved the "Let's Take A Ride" 45 so much, Blag had to use that song for the B-side of this. Fine, it is a cool song. I don't know, "Haunt Me" sounded like fucking GUNS N' ROSES. I will say that it is well written and rockin' sure, but what happened to the pure fucking fury of the good ol' DWARVES? I know this is a whole new outfit, but I simply don't find myself feeling those great aggro rushes that I once got from Blag's punk rock delivery. Sorry, wish I did, really. (RY)
(Man's Ruin, 2948 20th St #101, San Francisco, CA 94110)

BLENDER - "Back To Planet Softcore" CDEP

Five tunes here of tight, well produced hardcore. The better tunes are an attempt at NOFX. While I like NOFX, I can't get into all the copycat bands. For the most part, forgettable and lacking in personality. But it sure is a nice looking package and if you like this kind of stuff it's right on par. (LH)
(Dolores Records, Drottninggatan 52, 411 07 Göteborg, SWEDEN)

BOILS - "Hearts Of The Oppressed" EP

Poring over the 7" bins at a record store and finding a billion ugly 'my kid brother drew it' cover drawings on a billion records by nobody bands from wherever-th'-fuck can really get me down, so just use a nice band photo next time, OK? A lack of heart and soul is apparent to me here. This is too slow to be hardcore, too dumb to be fun, unoriginal mediocre stuff. At best I can appreciate the '77 style and say, "It doesn't suck, but it ain't nothin' to write home about". (RY)
(Creep Records, 52 E. Market St. #220, West Chester, PA 19381)

BORN AGAINST - "The Rebel Sound Of Shit And Failure" LP

I'm both excited and saddened by this release. Excited because it's such a great listen - saddened because the best things I've heard this month are reissues, which I find pathetic. Regardless, this is a collection of all BORN AGAINST except the LP and the 10". What you get is the great with the bad—the great singles, the (usually) bad comp tracks. Still kicks ass on most things going on today, and if reports of a $15 used BORN AGAINST single are true, hopefully people will pick this up instead. 25 songs, 75% amazement. (TM)
(Vermiform, PO Box 12065, Richmond, VA 23241)

BRIGHTSIDE - "Face The Truth" CD

Well... wasn't sure what I had faced when it was over. Another of the current glut of hardcore bands lacking personality. Any song listened to individually seemed decent, a full length release seemed excessive. Their influences being so obvious didn't help, perhaps with time BRIGHTSIDE will face their own mediocrity—here's to hoping they win that battle. (TM)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BROWN LOBSTER TANK - "Static" EP

Straight forward pop punk. Reminds me more of bands I love (like JAWBREAKER and RADON) than bands like NOFX that really nobody should be trying to sound like (please!). So this record, despite not being earth-shatteringly original, gets a thumbs up and a "thanks" for the stickers inside. (Oops. Tim isn't supposed to know I took those.) (PC)
(Dr. Strange)

THE BUDGETICS - "You 'n Me" EP

Cocksuckers!!!! This French shit is *sonic*!!!! I mean like over the top noise!!!! *Rock n fuckin' roll*!!! Complete with a female drummer who pounds!!!! Definitely something you can fuck to.....more like eat pussy....yes...this is the type of rock n roll that makes one want to drink a good bottle of red wine and eat some serious pussy. Well, that's if pussy is yer bag.....y'see, I'll take a tube steak smothered in underwear...cuz I'm gay. (SW)
(Royal Records, 7 Rue Tholoze, 75018 Paris, FRANCE)

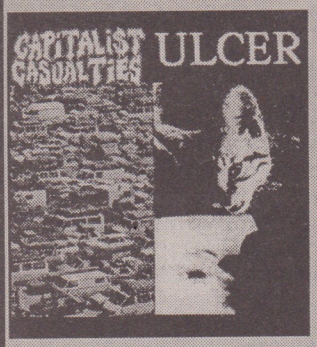
BUZZKILL - "Tooth & Sole" CD

While the first couple of listens to this left a good impression, subsequent listens did it no favors. They have a mastery of the same taunt instrumental work that AmRep has built a empire on - unfortunately, like most of the AmRep stable it doesn't pull a full length through. My attention would be held for five songs, start drifting at eight, and be gone at ten. Much points for the song 'E-MO' though - hilarious. (TM)
(Tee Pee Records, 111 E. 14th St #223, New York, NY 10003)

CHESTER COPPERPOT - "Short Cuts" CDEP

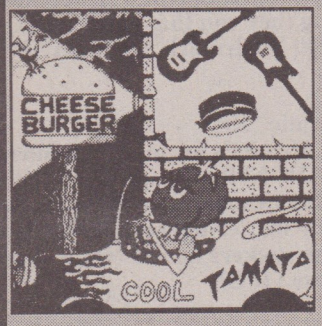
Six great pop punk songs here. Big guitars, lots of energy and cool vocals that all bring to mind a mesh of early SUPERCHUNK and 3 or something of that ilk. Great looking little package complements it. I'm definitely gonna look for more stuff by this band. (LH)
(Dolores Records, Drottninggatan 52, 411 07 Göteborg, SWEDEN)

RECORD REVIEWS



CAPITALIST CASUALTIES/ULCER - split EP

Damn. Don't know what I could say about this that people shouldn't know already. CAPITALIST CASUALTIES are one of the premier hardcore bands on the West Coast right now, ULCER are one of the best on the East Coast. Fortunately, it's not a head-on collision. CAPITALIST's are unequivocal hardcore—get in, get the job done, get out. ULCER rely more on trimmings—tempo changes and shrieking manage to get their point across. Of course you need this. (TM)
(Six Weeks, 2262 Knolls Hill Circle, Santa Rosa, CA 95405)



CHEESEBURGER - "Cool Tomato" EP

Three songs of basement-confined, off-the-cuff garage punk featuring Long Beach scenester and RED AUNTS MC, P. Edwin Letcher. Sorta SONICS/DEAD MOON inspired stuff with more silliness and backhanded irreverence. Sounds like these guys decided after getting drunk one afternoon to record three songs, wrote them on the spot and thus CHEESEBURGER was born. Low rent punk, if you have low expectations, an appreciation of alcohol and chees(burger)-iness, you will like this. (HD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

CHINA WHITE - "Addiction" CD

They're back! They sound like members of DEF LEPPARD and IRON MADIEN jamming on T.S.O.L. covers! 10 bullshit metal songs complete with guitar solos and opera-metal vocals! Jettison into the sun immediately all 'pro' punk that converges at the evil nexus of pop-punk and heavy meta1! One of those records that just when you think it's starting not to suck, it starts to again— and *hard*. (KS)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

CHUCK - "Lucern's Farm" CD

Big slick punk rock very firmly in a FACE TO FACE (who they thank 4 times in the notes) BAD RELIGION and even the DESCENDENTS (whose "Myage" they cover). The singer does have a tendency to do that rapid fire Greg Graffin-like rapid fire delivery. Extremely tight and powerful in a big produced way. Pretty good songs that are generally catchy and rocking. (HD)
(Lethal, PO Box 14568, Long Beach, CA 90803-1414)

CLAMBAIT - "The Search For The Bearded Clam" EP

Poppy happy tunes that bounce along familiar lines. I really don't want to compare these guys to anyone because I don't want to offend anyone. Let me list the positive things about this record: good production quality and levels, mindless songs that must be neat if you're their friends. Oh yeah, and I get the name, CLAMBAIT: "The Search for the Bearded Clam". God, you guys are sooo funny e.g. CUTE GUY WHO GET ALL THE GALS, "Looking For Pussy" EP. Right? That's the joke huh. All your friends must think you're hilarious. (FR)
(Skippy Records, 815 Terrace Ave., Colton, CA 92324)

CONFLICT/KOCHISE - split 2xEP

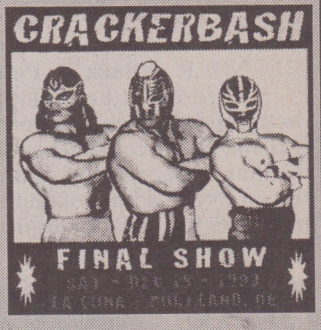
This release, presented entirely in French and English, documents the September '94 CONFLICT/KOCHISE anarcho-punk-DIY tour with two 7"s of live songs. The recording's not bad, and if you're a fan of either band, you'll probably enjoy the music and the show notes/comments throughout the hefty booklet. (KG)
(Padi, BP 232, 75624 Paris, Cedex 13 FRANCE)

THE CONSUMERS - "All My Friends Are Dead" LP

A '77 band unheard of (by anyone I know at any rate) until this spiffy archival collection. A couple of the catchy songs really rate; the lead track, "Teen Love Song" (which would have been the obvious single) is in the neighborhood of THE PAGANS (even has the vaguely pseudo-Anglo vocals down pat). The skeptic in me can't help but wonder if this isn't perhaps a (very well-done) hoax, but the music is so fuckin' right that it doesn't matter. (DD)
(In the Red Records, 2627 E. Strong Pl, Anaheim, CA 92806)

THE COWSLINGERS - "That's Truck Drivin" 10"

Hillbilly hoedown, country licks, shuffle drum beats, southern slang. The whole record is devoted to truck drivin' tunes. This is no rubber duck, Phantom 409, or Merle Haggard. But sure enough you can find a little redneck in your punk rock lifestyle. That is just fine and dandy. You could hear any of these songs on a juke box at Dennys. (SM)
(Sympathy)



CRACKERBASH - "Final Show" EP

The first time I saw CRACKERBASH some guy harassed me throughout most of their set and as a result I almost accidentally punched out my best friend. The other times I saw them weren't as memorable, but I enjoyed them nonetheless. I hope this record isn't the way most people remember them because this sounds awful. I guess it was recorded on a walk-person set next to the vocal monitor or something. It does include two of my favorite songs, "Lon" and "La-La-La", though. (CK)
(Humble, PO Box 25656, Los Angeles, CA 90025)

CUL DE SAC - " Do Not Be Proud That You Are A Man" EP

The epitome of anarcho hardcore but it's done well, so no complaints here. Lots of reading (in two languages no less), male and female vocals trading off or singing together, and simplistic and fun anthem-inducing punk. (NN)
(Malárie Records, Martin Valåsek, Ropice 281, 739 56 Trinec 6, CZECH REPUBLIC)

RECORD REVIEWS

DAHL, JEFF - "Bliss" CD

Yet even more NEW YORK DOLLS/STOOGES influenced stuff from Mr. Dahl. This guy never seems to change, but then he certainly has this sound down. (RL)
(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

DANCING FRENCH LIBERALS OF '48 - "Powerline" LP

Midtempo and highly tonal and harmonious. Guitar-based rock and roll that is very catchy. Great production and the feel of extremely slow early TILT but more together. Suitable for airplay... The kind of music you would put on when cooking a large meal for your friends, and don't forget the wine. (FR)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

DAWNBREED/MINE - split EP

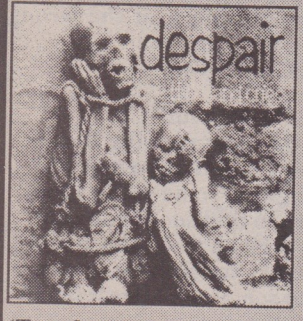
Certainly seems appropriate that these two bands share a release—two of Germany's most caustic bands. Both deliver some of the more abrasive hardcore heard in recent years—industrial strength vocal action which is nothing short of scathing. 'Severe' would be the overall impression—there's nothing mellow or soothing about this one. (TM)
(Common Cause, Konrad Adenauer Str. 58, 73529 Bettringen, GERMANY)

THE DELTA '72 - "On The Rocks" EP

A '60s groove thing. Lots of Hammond organ, throw in some weird slide guitar, screaming chicks, and it's a new wave party. Not too impressive, but I can't turn down a harmonica solo. Great guitar distorto, I feel like I'm watching an episode of the "Monkeys". (SM)
(Kill Rock Stars/Dischord)

DEFIANCE - "Burn" EP

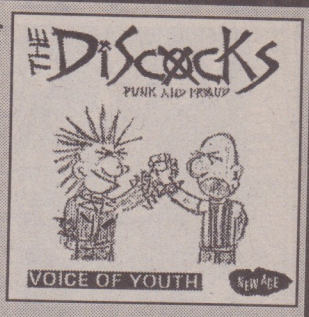
Well done singalong UK '82 style punk. Spikey heads, spikey jackets, and spikey political lyrics. Four songs, all rockin'. (TY)
($3.00 ppd: Consensus Reality, 1951 W Burnside #1654, Portland, OR 97209)



DESPAIR - "One Thousand Cries" EP

Fist-clenching, lip-biting New York hardcore. The concentration seems to be on the heavy-as-fuck guitars but it's the urgency and intensity of the vocals that really reach out and grab you. Total crushing power any way you look at it. Hell, they even make the good old "stabbed in the back" song sound good. (NN)
(Treadwater Records, PO Box 654, Buffalo, NY 14207-0654)

THE DISCOCKS - "Voice Of Youth" EP

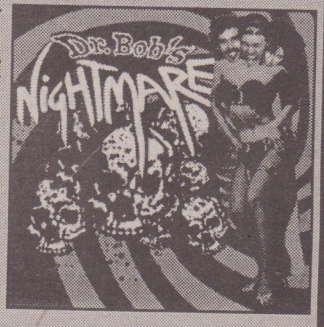


Shit!! I knew it!!! The Japanese do everything better! Even better than the English. What you got here is a 5 song EP of blistering Japanese oi. Fucking amazing. I mean this really has all the spirit. Makes me feel like drinking all fucking night!!!!! Next time the RIP OFFS play Japan, I'll have to insist that we play with these motherfuckers!!!! (SW)
(New Age Records, 39-6-9 Tomihisa-Chou, Shinjuko-Ku, Tokyo 162, JAPAN)

DISGRACE - "Catharsis" CD

With a name and title like these, I was expecting pure stench, but wrong I was. This French band plays good punk that's got sing-a-long choruses and loads of catchy melodies, and zips along at a good pace which managed to hold my interest throughout. (LD)
(Adrenaline Records, A. Schuler & J Dazy, 1 Rue Des Marmouzets, 58000 Reims, FRANCE)

DR. BOB'S NIGHTMARE - "She's The One" EP



This is a really good four-song EP, of mid-tempo GROOVY GHOULIES style punk. "Flea Bomb" is a standout - imagine JOAN JETT singing about insect pest warfare. Other songs about love, hanging out in the park, and drinking turpentine. It's a keeper. (GS)
(King Alcohol Records, PO Box 8203, Philadelphia, PA 19101)

DUNGGRIN - "Clueless" EP

I don't want to assume something is going to sound a certain way just because it's from Chapel Hill, NC and by the looks of the cover I was hoping this wouldn't be true. However, this is indie rock. Well, it does go toward the pop punk side once in a while, but covering "I Wanna Be Sedated" doesn't help much. I did like "Everything Sucks" a lot. (CK)
(Rectal Entertainment, 2 Benwick Ct, Chapel Hill, NC 27514)

88 FINGERS LOUIE - "Totin' 40s And Fuckin' Shit Up" 10"

Imagine BAD RELIGION caring more about relationships than fascists, asshole bosses more than capitalism, insecurities over societies. Imagine them with a sense of humor, and you'll get an idea of the very excellent 88 FINGERS LOUIE. These guys liven their songs up with creative tempo changes. You also get some obscure hardcore covers. What a great record. (JH)
(Rocco Records, PO Box 14781, Chicago, IL 60614)

EX-CATHEDRA - "Watch Out" EP

The second great record from these south side (of Glasgow) punks. Four songs... the first is very SLF-sounding, the second a thrashy hardcore number, flip the record for an upbeat ska boogie and an atmospheric ska-reggae last song, all done with punk energy and rough production values. Comes in a foldout lyric sheet. (AM)
(8 Allison St, Govanhill, Glasgow G42 8NN, SCOTLAND)

RECORD REVIEWS

FIFI AND THE MACH III - "1976/Land Of A 1000 Punk Dances"

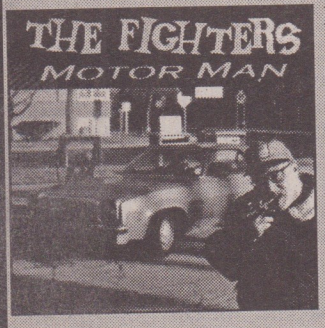
The A-side is a strictly workmanlike paeon to early punk that sounds like hard power pop with GIRLSCHOOL-ish vocals; the cover on the flip fares better, a guitar-driven bit of okay punkish rock. Perennial rocker JEFF DAHL assisted on this Japanese band's recording, and the sound is clean (if a little slick). (SS)
(1+2 Records, Gloria Hatsuho 601, Nishi-Shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

59 TIMES THE PAIN - "More Out Of Today" CD

Chuggy guitar sound, mosh parts, fast parts, chanted choruses - definitely a tinge of NYHC going on here... a little overproduced with total 'rock' guitar sounds and a slight metal influence. At their very best they remind me of GORILLA BISCUITS but with less melody. They thank HUSKER DU, presumably for the name, but there is honestly not one trace of HUSKERS influence anywhere on this CD. Having said that, I bet the kids rock out to them in Sweden. (AM)
(Burning Heart, Box 138, 73721 Fagersta, SWEDEN)

FIG DISH/EVERREADY - split 45

The FIG DISH side of this is punky rock-n-roll stuff a la the MIECES/GOO GOO DOLLS. A decent tune that is much better than their last single but not as good as their first single. EVERREADY does the GREEN DAY thing in a very average way though I haven't heard their LP yet. (RL)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)

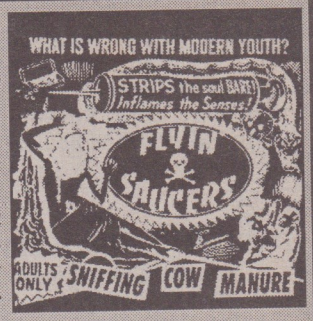


FIGHTERS - "Motor Man" EP

Hilarious powerchord funnypunk, fast as hell, addressing diverse subjects (sticking your head in a catalytic converter, Catholic school teachers giving students hand-jobs, and bad drivers). May not be all that catchy or original, but the up-front guitars and high spirits almost make up for it. (SS)
(Rocco Records, PO Box 14781, Chicago, IL 60614-0781)

FITZ OF DEPRESSION - "Young And Free" EP

After all the hype I've read about these guys in the review sections of many a zine, I honestly wasn't expecting much, if anything at all. Well folks, I stand corrected. Four songs of catchy hardcore with poppy elements, along with nice, thick bass lines, a solid guitar buzz, and beefy—with all the fat trimmed off—drumming. Cooked to perfection, making this a record to be sought out immediately. (MA)
(Fire Records, 21 A Maury Rd., London, WI6 7BP, UK)

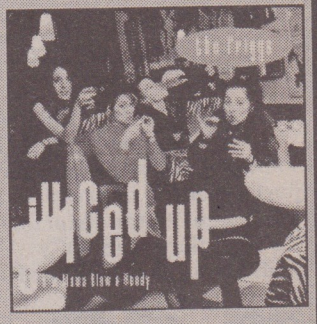


FLYIN' SAUCERS - "Sniffing Cow Manure" EP

There are shades of EUGENE CHADBOURNE in this oil-and-water mix of boppin' rockabilly and vintage surf. These four songs may not burn down the house with their originality or energy (that is, aside from a paint-stripping version of ELVIS' classic "Teddy Bear"), but they keep your toes tapping nonetheless. About average. (SS)
(Burnt Sienna Records, 107 Powhatan Ave., Columbus, OH 43204)

FRAMMENTI - "Taglio Netto Senz'amina" EP

A game of two halves. The A side is fast thrash in the best sense of the word—driving bass, short guitar breaks and earnestly sung (Italian) vocals, reminiscent of something you might hear on a skaterock comp around '85 or like early BAD RELIGION, and loaded with energy. The B side starts off with a cheesy melodic intro but livens up into a long, metallic moshy number with some weird metal bashing going on. Comes with a comprehensive booklet. I'm still stoked on the A-side. (AM)
(Luca Saini, Via Bagetti 12, 10143 Torino, ITALY)



THE FRIGGS - "Juiced Up" EP

Very poppy. Reminds me of early GO-GO'S. The other side has a little STRAY CATS thing goin' on. I think it could use some edge and rawness for full power. This band will probably be on MTV shaking hands with "Kennedy" tomorrow. (AI)
(Feralette Records, 306 West 4th St., New York, NY 10014)

FRONTIER TRUST - "Three Mississippi" EP

I love this! It's...well...country-punk. But whereas the BAD LIVERS lean more towards the country, FRONTIER TRUST favors the punk. About the same proportions as HICKOIDS, but that's where the similarity ends. Three great songs, smart lyrics, not the same old shit, strong regional feel, excellent snare-heavy hillbilly drumming. I'm keeping this one. (GS)
(Faye Records, PO Box 7332, Columbia MO 65205)

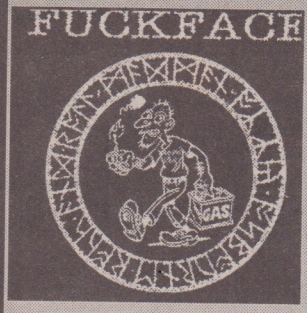
FRUMPIES - "Tommy Slich" EP

I think this is the 4th FRUMPIES single, and it's more Olympia, Washington lo-fi pop. It's pretty good, and I liked the ballad, although Tim thought I was playing it at the wrong speed. (MC)
(Lookout, PO Box 14841, Berkeley, CA 94712)

FUNERAL ORATION - "Still In A Punk Band" CD

Here's the latest release from this long running Dutch band. Sixteen songs of infectious pop-punk that possesses a raw edge and solid sound to add weight to some really good lyrics, and it's not too often anymore to find songs you can easily identify with. This could very well be their best release. Seeing that this is on an American label, maybe more folks over here will pay closer attention to some of the great bands out of Europe. (MA)
(Hopeless Records, 15910 Ventura Blvd., 11th floor, Encino, CA 91436-2804)

RECORD REVIEWS



FUCKFACE - "Descent" EP

Four silly and sloppy thrashers from this San Francisco band, reminiscent of STIKKY or FLAG OF DEMOCRACY but with less speed and brevity. Dumb lyrics screamed and spewed out by an even more spastic-sounding singer. Song title of the month "Who The Fuck Are You Calling Emo You Fucking Asshole Anyway". F.Y.P. fans take note. (KS)
(PO Box 15295, San Francisco, CA 94115)

GARLIC FROG DIET - "12 Killer Disco Tunes" CD

Hugo and company are back and at it again. They've had their ups and downs but this is a pretty fun record. Some cool pop punk mixed in with heavier stuff. Great looking package as well. (LH)
(Rotation Sound, 18 Rue Nicolas 69008 Lyon, FRANCE)

GIGANTOR - "It's Gigantic!" CD

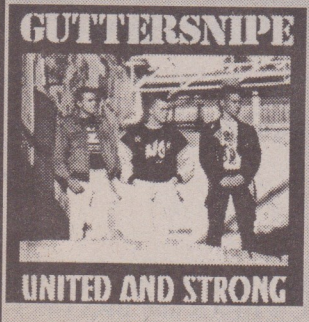
This is one release I've been hoping for. Since their singles are a tough find, this singles comp is a score. An awesome pop punk band from GERMANY (singing in English) who are right up there with the GREEN DAYs and the SCREECHING WEASELs. These guys do miracles with their cover tunes. "Mr. Blue Sky", "Do, They Know It's Christmas?", and more obscure cover tunes like "Blind Spot" and "Donut Man" A few good orignals here and there too. A classic. (RL)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

GIGANTOR/SKIN OF TEARS - split EP

Melodic guitar pop from Germany. GIGANTOR's track is typically good, with slick production. SKIN OF TEARS may be the more interesting track with it's early MEGA CITY 4 feel. (MC)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

GNOSIS - "Disunion" EP

I've listened to this record so many fuckin' times already. It's just plain awesome! Not only do they have the greatest samples but they rock too. Super chaotic hardcore that either tears along full throttle, all crazy and hectic-like, or trudges forth all slow and crunchy. Fuzzy vocals make it all the more noisy and nutso. Absolutely essential in my book. (NN)
(Noise Culture, 3824 Kelford St., Raleigh, NC 27606)



GUTTERSNIPE - "United And Strong" EP

It'd be hard to say anything bad about this record without offending anyone's intelligence. Just read the title. And the guys in this band look like they should be the illustration for "punk" in the dictionary. Le'see, there's the mohawk guy, the spikey-haired guy and the skin/suedehead/jock/punk guy. Oi/punk (see SHAM 69, TARGETS, etc.) from Germany that's enjoyable but makes you feel kinda cheesy for liking it. (PC)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

GROUT - "What Is Given Back" EP

GROUT's cool cuz they don't sound like many bands doing hardcore today. Their music almost has a REALLY RED feel–stripped down but blazing full-on in a way that punches hard. Good lyrics that challenge the American dream. From Ann Arbor, MI. Get this! (KG)
(The Company With The Golden Arm, Grindelallee 139, 20146 Hamburg, GERMANY)

THE HEKAWIS - "Indian Giver" EP

Not the OHIO EXPRESS song (not quite as catchy either), but a respectably stomping little original which didn't grab me by the throat but did get better with a few listenings. Ditto for the two instrumentals on the flip. These boys sound like they'd probably provide a great background to a wild night that you wouldn't remember the next day, though. (DD)
(Giant Claw Records, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

HELLBILLYS - "Torture Garden" CD

Psycho rockabilly. I slammed these guys once. Later on, when I heard a full length release, I was a fan. Total twisted rock and roll. Good ol' boys stripping music down to the basics. Full-on energy, get down two-stepping weirdos. (SM)
(Ransom Note Recordings, PO Box 40164, Bellevue, WA 98015)

THE HENTCHMEN - "Red Hot Car" EP

A three song EP from this Michigan trio, with two instrumentals and one vocal number. Nothing particularly exciting here, although the second instrumental ("Oil Leak") is a pretty good one. A theme album, in homage to their '56 Chevy Nomad touring vehicle, this one just didn't really get my foot tapping. They put on a good live show, however, and should be seen if they come to your town. (CH)
(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)

HENTCHMEN - "Ypsilanti's Newest Hit-Makers" EP

I saw these guys last year and they were able to play nonstop for an hour without breaking into a sweat or even removing their matching sweater vests. Three men, one guitar, one organ, and drums. Yes, they're a garage band straight out of 1966, and could easily be included on one of those "Back From the Grave" comps. without anyone suspecting that they were around and playing in 1995. "Boss". (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227-2125)

HI STANDARD/LEGITIME DEFONCE - split EP

An odd split record. Japan's HIGH STANDARD do two amazing covers of "California Dreaming" and "Saturday Night". These novelty covers usually fall flat but these ones are truly fun to listen to. France's LEGITIME DEFONCE play two fast, tuneful hardcore originals as well. Definitely worth tracking down. (MM)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakanoo, Toyko, JAPAN)

RECORD REVIEWS

HORACE PINKER - "Song About Selling Out" EP

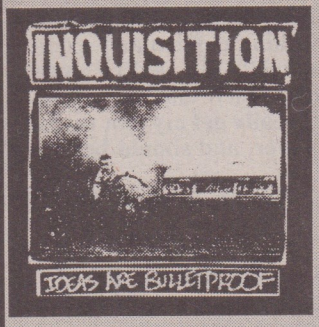
Fine mid tempo melodic punk rock in the NOFX style that's so popular with the kids today. I think they mean it, but I haven't been losing sleep at night worrying that HORACE PINKER might sign to Geffen. (MM)
(Fat Wrechords, PO Box 460144, San Francisco, CA 94146-0144)

HUNS - "Live At The Palladium 1979" LP

This live album by Texas misfits THE HUNS combines snot-nosed vocals, some decent songs, a touch of Farfisa organ, and a performance just under the threshold of competence to produce a rowdy live LP—one that's more notable for its historic than musical values. Comes with an amusing retrospective pamphlet, and attitude galore. Their nasty JFK satire "I'm Glad He's Dead" is close to classic. (SS)
($8 ppd: Existential Vacuum, PO Box 49984, Austin, TX 78765)

I'D RATHER BE DEAD - "Until Then" CD

I'll say right off the bat this CD just ain't me, so now that I've covered my reviewing ass... Glammish punk and roll with yechy "rock" guitar leads, and whiny vocals to be the cherry on top. It's played slickly and the lyrics are passable, there's just nothing to sink my teeth into. Truthfully, I found it to be totally bland, so I can't really find too much else to say. (LD)
(No Problem Records, 917 E 5th St, Bethlehem, PA 18015)



INQUISITION - "Ideas Are Bulletproof" EP

Fortunately this record isn't. Overly melodic and tuneful political punk with a singer who sounds sorta like the OP IV guy. Musical breaks harken the arrival of sensitive, sing-songy vocal bits. Now where'd I put that GNOSIS record? (NN)
(Soundhole, PO Box 36513, Richmond, VA 23235)

THE INVALIDS - "Wiseguys" EP

Pretty good job on what I believe to be this band's debut record. All four songs are catchy pop punk very much like SCREECHING WEASEL's "Punk House" era. Simple production give edge to the snotty pop. "Three Chords" hits best with its cool little guitar melodies. Fun. (LH)
(Second Guess, PO Box 9382, Reno, NV 89507)

JAPS EYE - "Rule Of Fear" EP

The unfortunately named JAPS EYE can be pretty rockin' live, but somehow their combination of rap and rock doesn't really work for me on record. It's medium paced, sort of moshy, and the dual vocals are a combination of gruff raps and shout-along choruses. Lyrics deal with crime and punishment and being a drunken moron, with slight macho overtones. Reminds me of BIOHAZARD a little. (AM)
(28 Anderson St, Leven, Fife KY8 4QW, SCOTLAND)

JONNY CATS - "Pinky Black" EP

'50s rock n' roll meets '80s punk. I can't get a complete impression of this band from this EP alone; I'd like to see them live sometime. They've touched a few of my soft spots, though: drunken good ol' boy antics and hillbilly foot stompin' tempos, hot-roddy DUANE EDDY type guitar intros, and growling, mean, fast punk shit in an ANTISEEN vein. A damn good introduction to a new-to-me band, from the Southwest. (RY)
(American Low Fidelity Recordings, 2118 Central Ave. SE #147, Albuquerque, NM 87106)

KAAOS - "Total Chaos" CD

Now this is a worthwhile discography. 44 tracks that document the illustrious career of these early Finnish thrashers. As far as I can figure it's all here, even including glimpses of those oh-so-rare records you're looking for. Time to rediscover your noisy hardcore roots. (NN)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

THE KAISERS - "Beat It Up" LP

Another flawless ruler in a string of ruling records by this European foursome. The absolute biggest recording sound possible, courtesy of Toe Rag Studios, about whom I've raved before. THE KAISERS are so right on the beat sound of '65-'66, it's like a fucking time machine just spat them out. It's just one head-bobbing tune after another, with a couple of sappy slow ones thrown in for all you dancing types. This is truly one of those bands you hope will stay together for a long time, so they can put out volumes of music for you to enjoy forever. One bad thing though: they sneak in some previously recorded stuff at the end of side B, where they think you won't notice. (CH)
(No Hit Records, 1 Hazlewell Road, London SW15 6LU, UK)

THE KAISERS - "Beat Sessions No.1" EP

Six records to review this month and not an exciting or original one in the bunch. At least with these '60s-type bands you know what to expect. So resigning to the idea that the kids don't really want to be challenged by music anymore I cranked this one up and did the twist (instead of my usual circle-dance around the little control console here). Total early BEATLES style cover tunes a la the more poppy, rockin' Billy Childish stuff or the KRAVIN' A'S. (PC)
(Bedrock Records, Flat One, 347 Queenstown Road, London SW8 4LH, UK)

KENICKIE - "Catsiut City" EP

Teen girl core, substantial but raw with a garagey-type sound. Similar in respects to HUGGY BEAR and BRATMOBILE. They actually pull off quite a few different sounds on this record. I'm personally very happy that I got this. The whole thing is really surprisingly well rounded, especially if they're really all 16. Full of spunk and spite. (FR)
(Slampt, PO Box 54, Heaton, Newcastle Upon Tyne, NE6 5YW, UK)

RECORD REVIEWS

KILLER BARBIES - "Dressed To Kiss" CD

A Spanish band who seems infatuated with American kitsch and the constant KISS references makes them look like a Spanish REDD KROSS. Musically, they sound like they want to be the MUFFS more than anything else, only they don't quite have the songs and the energy. Okay pop-punk with a produced feel and songs sung in English with a slight accent. They also cover "Will You Still Love Me Tomorrow" and the MISFITS' "Skulls". (HD)
(Subterfuge, PO Box 46055, 28080 Madrid, SPAIN)

KINA - "Se Ho Vinto, Se Ho Perso" CD

Some good poppy rock out of Italy. What HUSKER DU would sound like doing songs MINOR THREAT would write today. They are enjoying it and you will too. They even have all the lyrics printed in Italian, English and German in the booklet. (CK)
(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

KIROUS - "Sodan Kauhu" EP

Ten songs of Finnish hardcore that suffer in a large degree to mediocre sound quality. Somewhere between an all out noisefest and more polished hardcore—the otherwise decent songs' memorability is compromised. The lyrics cover topics familiar—the government, war, racists, etc. A band to watch, they seem likely to develop well with time. (TM)
(Minsitrel Records, Av. Parmentier 74, 75011 Paris, FRANCE)

KOHU-63 - "Merry Christmas, Vladimir" CD

Supposedly a collection of their singles from 1989-1991, a hard fact to check since I don't know anyone who has them all! This Finnish hardcore band has been a bit of an enigma to me—I once found a double EP of theirs that kicked ass but couldn't ever find anything else. This 16 song collection answered many questions. While the quality (both song and recording) of this varies quite a bit, it's still some of the best recent Finnish hardcore I've heard—fast with plenty of hooks. (TM)
(Stay Free Underground Records, Insinoorinkatu 84 C 44, 33720 Tampere, FINLAND)

KRO MEN - "La Peur Bleue" EP

This is a French punk record that has a good oi-punk rager on the A side, moving along at a steady clip with some quite fast parts. The singing is clear and strong, the bass and drums are most efficient. The B side is somewhat slower but still interesting. In "Fin De Millionaire", the KRO MEN foresee war at the end of the millennium. This so-called civilization will destroy itself through racism and religious intolerance. The cover features a corkscrew and bottle opener with the band riding up topside and a cop's cap and billyclub flying asunder. A good record. (BR)
(Lion Records, 28 Rue Dr Emile Macker, 68000 Colmar, FRANCE)

THE KWYET KINGS - "Don't Put Me Down/Self Important Girl"

Decent '60s garage pop from Norway. Being on Get Hip, you kinda know what to expect. (RL)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

KUOLLEET KUKAT - "Kansanmurha" CD

The DEAD FLOWERS first full-length is a mixed bag of absolutely devastingly searing mid-tempo thrashers remisniscent of the later gloomy KAAOS records mixed with a few dud, even reggae-infleunced down tempo tracks. There's enough titanic headstomping between the 12 songs here, good lyrics and Jakke's vocals are in fine scalding form with the best of Finnish releases, making this recommended. (KS)
(Fight Records, Pikkupiiankatu 3 A 10, 33580 Tampere, FINLAND)

LESS THAN JAKE - "Pez Kings" EP

This is fucking great. I know this is a bit of a stretch... but imagine SCREECHING WEASEL, OPIV and the DANCE HALL CRASHERS all mixed up. Every song is totally catchy and fun... And I usually hate ska! I remember their other stuff being okay, but this puppy is awesome. Maybe it's the horns and the superior recording quality of this one... (LH)
(116 NW 13th St. #118, PO Box 147016, Gainesville, FL 32614-7016)

LIME CELL - "Just Plain Pissed" EP

These guys really impressed me the 1st time I heard 'em on their self titled debut on Headache records. I mean "You're Not Punk, You're Dirty" from that 7" is a bonafide classic in my opinion. No classics here, but still killer nonetheless. Thick and powerful as fuck, this bulldozes most bands into the ground. Just listen to the 1st cut "Ratfink" and you'll be blown away! The title cut "Just Plain Pissed" also will kick your ass. The B-side "Alien Baby" is slow and grindy (also my least fav of the 3 tunes) but still trade in your FUGAZI records so you can afford this. (EY)
(Ruff Nite Records, 3249 Rorer St., Philadelphia, PA 19134)

LUCIFER WONG - "Songs The Germs Wrote" EP

Why isn't it "Songs LUCIFER WONG Wrote"? I'm gettin' really tired of these wastes of vinyl in which bands do all cover songs. Why should I listen to this when I can just bust out my GERMS LPs? Or for that matter those dumb RAMONES cover LPs. It sounds like LUCIFER WONG has a lot of talent; why waste it on putting out a 7" of a bunch of cover songs unless you guys have no song writing talent. At least you picked a good band to do covers of. (EY)
(Hellnote Records, 4470 Sunset Blvd. #527, Los Angeles, CA 90027)

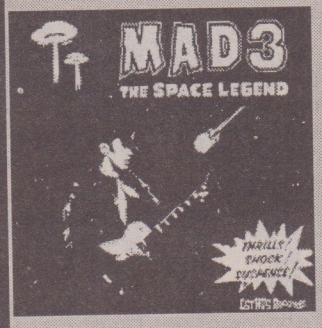
MAN OR ASTROMAN? - "Postphonic Star Exploration" 5"

Two songs in that rich vein of MOAM sci-fi surf (but isn't their cover of "War Of The Satellites" already on something else? Maybe I'm just high). Since you probably can't play five-inchers on your turntable and since the A-side original is no doubt bound for LP inclusion anyway, this is pretty safely missable (the collector mooks who buy these five inch and three inch and two centimeter records probably don't have turntables anyway). (DD)
(Sympathy)

RECORD REVIEWS

MACH KUNG FU - "The Spider" EP

This is a really, really bad record. In fact, this is honestly the absolute worst record I have ever had to review since coming to MRR. It's almost the worst record I have ever heard. A three piece from Japan, they are honestly trying their best, but this 3-song EP reaches new lows in songwriting, recording, cheesy cover art and band photo, song titles, and rip-off ability. I would almost recommend it just to own as a milestone and a yardstick by which to measure bad music, but it is *so* horrible that you just get sad when you hear it. Everybody owns a record like this one: you only ever play it for your friends or at a party to make people shake their heads in wonder and say "Oh man...oh this is really bad." and look at each other in disbelief. This is the new all-time king of that kind of record. (CH)
(Giant Claw Records, GPO Box 542d, Melbourne, Vic. 3001, AUSTRALIA)

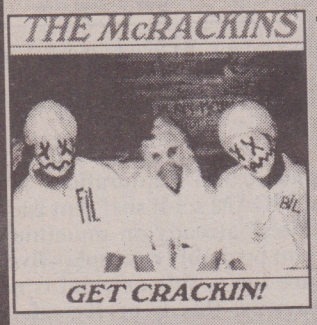


MAD 3 - "Invader/Stampede"

Japanese, sci-fi/biker film guitar instrumental stuff. To my ears not too unlike some vintage DAVIE ALLAN & THE ARROWS material. A side contains (like DA & the A's) copious amounts of fuzz and your chugging' surf-ish beat. Pretty cool in a "Cycle-delic" sort of way. B side features more twang and sax, a BO DIDDLEY beat, and a bassline that I swear is off some song on the "Cycle-delic Sounds of" LP. Okay, so originality is not these guys' strong suit, but judging from these two tunes, they've staked out their milieu well and should be congratulated on their dedication to maintaining the AIP biker movie aesthetic. (HD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MANT - "Cruising For Grey" EP

According to the sleeve this EP consists of material dating back a year or two, and is some of the band's more raw and fast stuff. Basically what we've got here are five very decent songs which cover the range from being somewhat melodious punk to full-on hardcore. My only complaints: the sound quality on the B-side is a bit too muddy, and the song "Petrify"—a slow, bass chunky ditty—should have been left off, as it doesn't seem to fit in with the general direction of the other songs, and sort of manages to detract from the overall quality of the EP. (LD)
(Break-in Records, 15509 Yorktown Dr., Dunfries, VA 22026)



THE McRACKINS - "Get Crackin!" EP

I guess these guys are supposed to be wacky. The drummer is dressed as a giant chicken (insert Chicken Boo reference here) and the other two look like... well, me and my friend Sara were trying to figure this out... they're either cracked eggs or (the more appealing idea to us) dead clowns. The songs are just as goofy. A punked-out cover of "Surfin' USA" and a couple originals in a DICKIES (minus the DICKIES-like vocals) vein. (PC)
(Wallabies Records, 2-15-1 9F Fujimi, Chuoh-Ku, Chiba-Shi, Chiba 260, JAPAN)

MILLENCOIN - "Da Strike" CDEP

Swedish ska with a song about bowling? Actually that's only the title cut. The other songs are more like punk rock with ska influences and at times more straightforward anthemic Europunk. If not because of the ska thing, these guys really remind me of the MEMBERS in their old school UK sound. Four songs in all, one live cut. (HD)
(Burning Heart, PO Box 138, S-737 21, Fagersta, SWEDEN)

MIOZAN - "Big Stick Policy" LP

Heavily New York influenced German hardcore that moves along at a steady and energetic pace with mosh elements. Fourteen songs in all, lyrically attacking racism, homelessness, politics, drug addiction, and more. Solid release all around that combines some of the best elements of hardcore. Check it out. (MA)
(Defiance Records, Triftweg 64, 34 376 Immenhausen, GERMANY)

MISERY INDEX - "Power Of Three" EP

Woah, I didn't know that aliens could play punk, but gosh I was wrong. Raw, gruff, mean and eerie as if the DERELICTS went to Mars and came back better. They drag you through their own little version of hell. I hope it's where I'm going. Three attention grabbing songs you might want to check out. But, then again maybe you suck and hate anything that sounds a little different than the shitty stuff you listen to. Then, maybe you shouldn't get this because you don't deserve it, jerk. (FR)
(Cactus Prick Records, PO Box 27142, Tempe, AZ 85285)

MISS MAY'66/O-MATIC - split EP

Two good punk rock bands out of Ohio, both with female vocalists share this single. O-MATIC's song is the rawer of the pair while MISS MAY '66 is a bit better recorded and artier. (MM)
(Dragonlady Records, 162 W. Hubbard Ave, Columbus, OH 43215-1440)

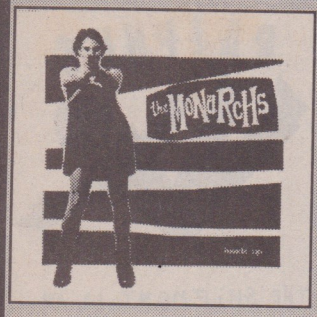
MISSING CHILDREN - "Uplift" EP

Six incredibly catchy songs that range from upbeat hardcore to poppy punk and even a dash of ska. All very good and will probably be hitting my turntable a lot. Even though it's out-of-hand catchy, it's in the same way (although nothing like it) that the OP IVY "Hectic" EP was. I hope they come out with a 12" that's as good soon. (FR)
(Missing Children, 5 Warren Ct, Spotswood, NJ 08884)

MOCK - "Devil In Paradise" CDEP

Clever song writing and guitar playing characterizes this above average release. Good melodic mid tempo punk rock songs. I liked the spoken/sung vocal style. Hope to hear more from these guys. (MM)
(Childlike Records, 311 McCormick #8, Capitola, CA 95010)

RECORD REVIEWS

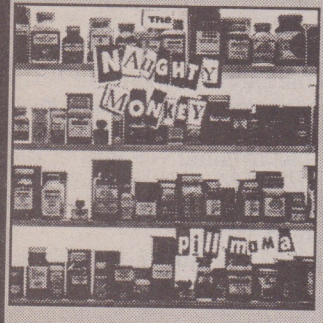


THE MONARCHS - "Heads Up" EP

Excellent garage punk in a '60s style with a cool chick singer. Not one of those pretty girly voices. No way, this one sings, screams and yells with guts. Highly recommended, even for those of you who aren't fans of this style of music. It's that good. (KK)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

MURDER IN EXILE - "Hard-Boiled" EP

Distorted, industrial, metal noise. Sort of BIG BLACK-ish. This gets the full Beavis & Butthead head- bang (I can't believe I just used that reference, but that's just what popped into my head after 3 hours sleep.) Anyway I really dug this loads and I can't wait to hear more. Righteous noise. (AI)
(Hellnote Records, 4470 Sunset Blvd. #527, Los Angeles, CA 90027)



NAUGHTY MONKEY - "Pill Mama" EP

Old school, raw, punk. Rough and growly but still catchy. 3-chord. Sounds sorta like FILTH, but with more snotty (not screechy) vocals. Kool. (AI)
(Vinyl Dog Records, 18822 Beach Blvd., Huntington Beach, CA 92648)

NEXT STYLE - "Wise Up" EP

This looks like to me an example of Japanese emo (one giveaway is the band photo with the singer in mid-leap), but of course, being Japanese, they have their own take on the genre. There's a fair amount of anthemic song elements, FUGAZI-bass riffs, a sort of lumbering, unpredictable song structuring and a singer that's doing his best to do a DC-type yelled singing style. Comes off in very familiar yet still strange way. For those of you into this type of stuff, I encourage you to sample and maybe even learn. (HD)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-ku, Tokyo 155, JAPAN)

NO FUN AT ALL - "Stranded" CD

Swedish pop punk (sung in English). Decent but not spectacular stuff in the Epitaph vein of OFFSPRING and BAD RELIGION. Three punk rock cover tunes tossed in on this 5 song disc. (RL)
(Burning Heart Records, PO Box 138, 737 21 Fagersta, SWEDEN)

OLDMANHOMO - "It Came Out Of The Sky" EP

Don't ask me to explain the band's name since I don't get it either. However, silly name aside, this is in the same vein as the BEASTIE BOYS "Pollywog Stew" EP or countless other early '80s snotty hardcore bands. Sure it's not the most original thing, but heck, it's silly, it's fun, and they seem to be sincere enough in their politics. Generally, it's more 'punk' than most of the stuff which comes my way, so check it out. (LD)
($3.00 ppd: Ashley Roachel, PO Box 93, Fairoaks, CA 95628)

PEEPSHOW - EP

Quirky pop. J CHURCH meets COFFEE AND DONUTS? The songs tend to drag on a bit. I'm feeling sleeeepy...zzzzzzz. (PC)
(Creep Records, 252 E. Market St. #220, West Chester, PA 19381)

PENNYWISE - "Tomorrow" EP

This 2-song EP left me feeling nothing. The songs were very fast, lifeless punk songs with a rock guitar solo and monotone chorus vocals. I feel no guilt dissing a big-label band and I think it's cheap to put only 2 songs on a 7-inch. The best part is the end of "Don't Feel Nothing" in which the singer tells all zine reviewers who give them a bad review to shove it up their ass. (JH)
(Theologian Records, 200 Pier Ave #2, Hermosa Beach, CA 90254)

THE PERVERTS - "For Perverts Only..." EP

Some garage punk stuff from Holland for your listening pleasure. Typically underproduced and the lyrics don't seem particularly perverted, but the songs are good and I like it. (CK)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1, H-1820 Perk, BELGIUM)

THEE PICKLES - "London Sessions" 2xEP

It's one of those records that is made to look like the band was legendary and never released any material, recorded in mono and all. Oh well. Bad points: choice of organ over guitar and lo-fi recording. Good points: The band name and one record is on white vinyl, one on black. (CK)
(September Gurls Records, Fenitzerplatz 4, 8500 Nurnberg, GERMANY)

PIÑA, JAIME - "Astro Boy/Astro Girl" EP

Sporting former ADOLESCENTS dude, Rikk Agnew, these guys bust out with a rockin' A-side track. Catchy, with excellent guitars and vocals with just enough grit. The B-side tracks fall a little short, with an OK cover of "Chinese Rocks" ("Chicano Rocks", ha ha). (KK)
(1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

PIPE - "6 Day Till Bellus" CD

Pretty cool twisted punk/alternative stuff that to my ears sounds like a combination of Hank-era BLACK FLAG, pre-major SHUDDER TO THINK and even at times old SOUL ASYLUM. Sorta reminds me of what DIE KREUZEN was trying to do in their latter days if they rocked more. Well written songs with craft, disconcertedness and balls, a good mix in my book. (HD)
(Jesus Christ, PO Box 4971, Chapel Hill, NC 27515)

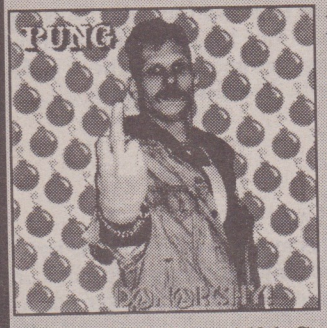
RECORD REVIEWS

THE POMERANIANS - "Secret Nachos" EP

2 girls, 2 guys, 4 songs. It's got a poppy riot grrl feel, sounds like something from Olympia. "Furry" is the only good song, but the band sounds interesting, and maybe next time they'll have better songs. (MC)
(2953 22nd St., San Francisco, CA 94110)

POWER OF IDEA - "Yellow Thrash" CD

Now there's a racist title if I ever heard one. Anyway, the masters of Japanese powercore have made a triumphant return. If you like different types of fast hardcore, this is your ticket to ultimate bliss. There's gaggles of grind with guttural growls and hyper hardcore with horrendous howls. They've even included most of the songs from their debut for you lazy folks who missed out. (NN)
(Tribal War, PO Box 20012, Tompkins Sq. Sta., New York, NY 10009)



PUNG - "Danarchy" 45

The insert describes PUNG as being "SPOKE influenced", and while that may be true, I'd have to say that this Gainesville band is even better than the pastacore cutie SPOKE boys. Quick paced, with multi-layered vocals, catchy melodies, and really doofy looking guy on the front cover, I happen to think that this is a damned fine 7". (LD)
(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

QUEEN HORNETS - "Never Mind The Green Hornets, It's The Queen Hornets" EP

If the HEADCOATEES are the girl equivalent of the HEADCOATS, yes, this is the GREEN HORNETS counterpart. "Peepin' Tom" is a great tune, perfect for a documentary on San Francisco's sex district in North Beach, places like the Hungry I. I liked this, very garage punk yet very British. Lovely. (EC)
(Vendetta, 22 Byrd Close, Waterlooville, Hants, PO7 5UX, ENGLAND)

QUEERS - "Move Back Home" LP

"All that long hair makes me whine/It's '95 not '69", he sings on "Cut It, Dude". You tell 'em. The new QUEERS LP is firmly grounded in the traditions set down by their spiritual forebears the RAMONES and the LURKERS, with songs about girls ("That Girl", "Peppermint Girl", "I Gotta Girlfriend") and adolescent angst ("Time for Rehab", "Teenage Psychopath 2"). Clean, picture-perfect punk with a distinct Brian Wilson influence. (JR)
(Lookout!, PO Box 11374, Berkeley, CA 94712)

RALPHUS - "The Shipment Is In" EP

Catchy punk rock with a serious hardcore edge. Odd, witty lyrics delivered by a good vocalist (a sort of nasal screamer). Kind of reminds me of early CIRCLE JERKS stuff. Very good and highly recommended. (KK)
($3.50 ppd: Slug Sounds Records, 401 W Miner #2, West Chester, PA 19382)

RAWNESS/PERSONAL CHOICE - split CD

RAWNESS plays mid-tempo hardcore with a vocalist who sounds like he's gargling blood, offering an 8-song attack on the media, fighting, genetic engineering, and a humorous song about vegetarianism, "My Fork Refused". PERSONAL CHOICE play straight-forward hardcore, reminiscent of '86-'87 era. Straight-edge practitioners of a vegan diet, and they deliver 10 songs on these ideologies. Though lyrically simplistic, they're at least thinking. (MA)
(Boisleve, BP 7523, 35-075 Rennes cedex 3, FRANCE)

RED ALERT - "Beyond The Cut" LP

The RED ALERT of August 1993 plays journeyman punk rock with all the classic hooks from the halcyon days of the early '80s. Bust guitars and solid drumming punctuate these songs. On "One Flag", RED ALERT optimistically call for people to unite and raise one flag together. The original versions of the songs on the 'live studio' side may appeal to listeners more. We certainly don't need the acoustic "Degeneration Pts 1 & 2". Play your old RED ALERT records instead. (BR)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

RED ALERT - "Drinking With Red Alert" 2xEP

A double shot of old style oi punk a la SWINGIN' UTTERS or COCKSPARRER. Powerful crunchy guitars and singalong choruses abound. This record is so much fun to listen to it makes me wanna put on my Docs, have a beer and dance on my landlord's liver. (MM)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

RED LONDON - "Last Orders Please!" LP

These old timers are influenced by CHELSEA, SLF, and THE RUTS. So I have always liked these guys for having the right schooling. Tuneful Brit punk done very well. Anthemic yet listenable and I swear that's Gene October singing. (RL)
(Knock Out Records, Postfach 10 07 16, 46527 Dinslaken, GERMANY)

REGISTRATORS - "I Call Your Name" EP

Wait... no, this isn't a TEENGENERATE record that I put on by accident. These guys have shorter hair and they aren't anywhere near as skinny... the singer has a less pronounced accent. Three songs, including a cover of "TV Screen" by the RADIATORS FROM SPACE from '77 or so. This is easily the best record I've heard all month - it's really loud, fast and tough and makes most other records around here wither by comparison. Get this record by any means necessary. (JR)
(Wallabies, 2-15-1 9F, Fujimi, Chuoh-Ku, Chiba-Shi, Chiba 260, JAPAN)

RECORD REVIEWS

RED SODA - "Which It's Moon" EP

This is a hard one to figure out. It's sort of a cross between good REPLACEMENTS and a (bad) bar rock band. There's a midwest thing going on here. My favorite band if I were from Iowa and still lived there. (KG)
(Hi-fi Retro Disc, PO Box 1681, Cocoa, FL 32922)

RENT A COW - "Milk Me, Honey!" CD

A German cow-punk band? And you never thought the punk-bluegrass thing would catch on. Not as drunk as THE HICKOIDS and not as entertaining as THE HIGHLANDER TWOS, but still enjoyable anyway. With songs like "It's Fun Waking Up In The Morning" and "Dead Cow No Milk", there's something for everybody. Yay! (CK)
(Plastic Bomb Records c/o Thomas Van Laak, Buchenstr. 18B, 40599 Dusseldorf, GERMANY)

RIGHT DIRECTION - "All Of A Sudden" CD

Really, really, metallic hardcore with lyrics that go in just about every direction. From Krishna odes of "Govinda-bringer of joy" to lyrics like "I saved my bullets; this last one's for you," it's not hard to see that these guys are totally messed up. Musically they're nothing new or exceptional so save your money. (NN)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

RINGWORM - "Flatline" CD

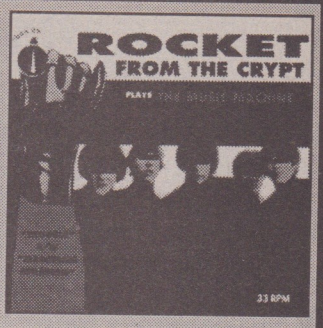
Being a big RINGWORM fan, I was quite pleased to get this one flowed my way. This CD is sort of a sampler including tracks from their demo, the LP "The Promise", and a couple of live ones thrown in to round it all off. Ace metallic power which is a perennial favorite of mine to blast at top volume on my more hesher-like days. (They also do a swell very unmetal version of ANGRY SAMOANS' "Gimme Sopor") The few live tracks I could live without since their mediocre recording quality gives them that 'filler' feeling, and fail to compare to the rest of the CD. (LD)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

RIVERDALES - "Back To You/I Can't Pretend"

If SCREECHING WEASEL got into a fight with the RAMONES and the people left standing formed a band, it would sound exactly like the RIVERDALES. Hmmm, I wonder why? Well, this particular release sounds like THE RAMONES on the "End Of The Century" album with somewhat more full sounding production and better guitar tone but worse vocals. Keep trying guys, you've almost got it. Incidentally, I think their last single was better, but you know you'll buy it because it's the RIVERDALES. (FR)
(Lookout Records)

ROUND NINE - "Inspirashine" EP

I like the notes on the back which describe this as "... toe-tapping skapunk", and say that the vinyl glut is "a slight problem of under-demand." This is way cool with an early East Bay feel to it. Take that as a high complement. 5 songs, all winners. (MC)
($3 ppd: T. Chandler, 5010 NW Shasta Ave., Corvallis, OR 97330)



ROCKET FROM THE CRYPT - "Plays The Music Machine" 5"

ROCKET FROM THE CRYPT, better known for their instrumental chops, covers two vocal numbers by THE MUSIC MACHINE, a seminal, if somewhat obscure, '60s group. This sounds better with every listen. Side A ("Trouble") is the standout track, with cool background vocals and organ lines. This is way sloppier and rougher than anything R.F.T.C. have put out and it sounds superb. Look for this goofy 5 inch format to be popping up more, as its novelty value is going to be too much for bands to resist. It will be to the CD what the Anthony dollar was to the quarter. (CH)
(Sympathy)

RORSCHACH - "Autopsy" CD

If you've never heard RORSCHACH, you've been living under a rock m'friends, and let me tell you, you are in for one hell of a treat. Thirty one songs, all previously released, and every one of which is so damned good, you'll just wanna die. Pure musical mayhem with Mr. Maggio's trademark shredded larynx vocals. (I still don't understand how he sang like this...) Slow, fast and damaged, you've got the best of all worlds here; plus three mighty covers by: SEPTIC DEATH, KING CRIMSON, and their guaranteed to slay version of "My War". I could just gush on endlessly here, but why bother since I'm starting to feel sort of silly anyway. Looks real nice as well. (LD)
(Gern Blandsten, 305 Haywood Dr., Paramus, NJ 07652)

RÖVSVETT - "Den Falske Kakaoinspektören" CD

After all these years they're still going strong. Ultra-forceful hardcore in the RÖVSVETT tradition. Fourteen tracks of mid-tempo brashness with those patented super sturdy Swedish vocals. Even the unexpected techno number at the end doesn't mess this up and the cover's got to be seen to be believed. (NN)
(Birdnest Records, Kolsvagatan 4, 73133 Koping, SWEDEN)

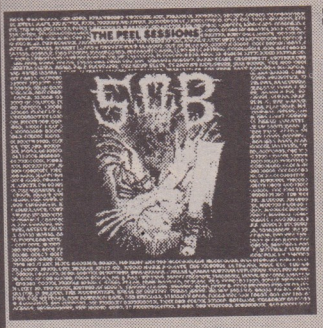
RÖVSVETT - "4" mini CD

This CD has 4 covers which, I guess, influence this Swedish band in some way. The bands covered are 7 SECONDS, POISON IDEA, BLACK FLAG and UNITED MUTATION. All the songs are recorded with the same clean chunky, sterile production and the band has managed to sap every ounce of feeling and soul that made the originals the great songs they were. This is #4 in a series of 10. Is it necessary? (AM)
(Birdnest Records, Kolsvagatan 4, 73133 Koping, SWEDEN)

RYE COALITION - "Teen-age Dance Session" EP

At first glance this record has the look and feel of one of the many new "cool - cool" bands who, in attempting to emulate THE NATION OF ULYSSES, get hung up on the style and appearance and conveniently drop the substance. That's why I was happily surprised when I heard this record. It is substantial and thoroughly unpretentious. One of the more intelligently outspoken records of this year. They manage to define their own sound without becoming overly self-absorbed. "Algebra Of Need" has some of the best thought out lyrics I've seen in a long while reminding us that to fight the 'man' we must reject his poisons! Fuck yeah... (MK)
($3.00 ppd: Troubleman Unlimited, 16 Willow St., Bayonne, NJ 07002)

RECORD REVIEWS



S.O.B. - "The Peel Sessions" EP
A boot of their sessions from back in 1990. Most of the stuff's from the not so great "What's The Truth" LP but actually sounds much better here. It's more ferocious than the original recordings. I wish these damn bootleggers would start stealing different graphics though. (NN)
(no address)

SALVO RAIN - "Shanked" EP
Raw, anti-polished modern punk with 'fuck you' tenseness. One of the more straightforward, pissed yet coherent records in a while. The music feels fresh and fortunately not overconcerned with technique and style. (MK)
(Wishful Thinking, 169 Westerwood Dr., Rock Hill, SC 29730)

SANITY ASSASSINS - "Martian Beach/Hot Foot"
"Hot Foot" is a fun, twangy instrumental that I actually wanted to listen to several times in a row. "Martian Beach", however, reminded me of nothing but a surfed-out version of the 3-D INVISIBLES (if you don't know, consider yourself truly blessed) and just bummed me out. Nice Frank Frazetta parody cover; it is a parody, right? (JR)
(Dagger, PO Box 380152, E. Hartford, CT 06138-0152)

SATAN'S PILGRIMS - "At Home With..." LP
A whole LP's worth of surf anthems, minimally produced, with a few great covers ("Mr. Moto", a surprisingly effective version of "Music To Watch Girls By") mixed in to spice things up. Great for dancing or just plain listening, this one entertains without frills or fuss. Extremely affable, I liked this even more than the recent DICK DALE outings. (SS)
(Empty Records)

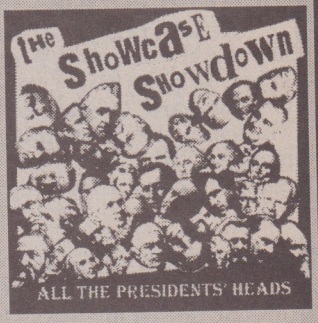
SCARED OF CHAKA - Hutch Brown Sayngwich" LP
I remember hearing some 7" by these guys last year, but I don't recall it being this great. Supercool, and catchy as all heck, with song titles like "Teenage Punchout" and "I'm Fucking Asshole", you know you can't go wrong. I keep wanting to say that they're like a sloppier MTX and that whole ilk: fast, humable nifty spazzed out guitars, and nasally vocals. Trés fuckin' rad. (LD)
($6.00 ppd: Seven-O-Two Records, PO Box 204, Reno, NV 89504)

SELFISH - "Serendipity/Beginning Of Instigation"
Two fairly uninteresting rock outings. Sorta like "Wig Out..." period DAG NASTY (which was a pretty bad period if you ask me!). There are some good ideas here and the potential for something a little more powerful as well. Certainly could be something great, although this is just way too self-conscious. (LH)
(Subvision, 264 De La Courome, Quebec, PQ, G1K 6C8, CANADA)

SHIFTER/BETTY'S LOVE CHILD- split EP
BETTY'S LOVE CHILD are from San Jose, California and play good midtempo punk in the JAWBREAKER "Unfun" style. Washington's SHIFTER is a bit faster and more pop punk with tuneful vocals. (MM)
($3.50 ppd: Clothes Line Records, 6118 251 St. Ct. E., Graham,WA 98338)

SHOCK TREATMENT - "Punk Party" CD
Three Spanish guys who obviously like the RAMONES. Comes off as Spain's answer to the QUEERS or the MR. T EXPERIENCE. 27 songs here, most sung in Spanish with about 5 or 6 sung in slightly accented English. Really milks those "woah, woah, yeah" RAMONESey background things. Also a cover of BF's "Six Pack" (HD)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

THE SHOP CLASS SQUARES - "Almost Live" EP
"Grubby Hair" is a fairly standard 12 bar ode to a girl with obvious hygiene problems. "Outta My Head" is your basic "a girl is making me crazy" anthem. The vocals are a little overwrought, and the guitar sound is a bit too metal for me, but the whole thing is not bad. Nice screams. (CH)
(Trashcan Records, 120 Laburnam Cres., Rochester NY 14620)



THE SHOWCASE SHOWDOWN - "All The Presidents' Heads" EP
Fast paced English-sounding peace punk. Pretty OK, but the vocalist sounds like a cross between Jonhhy Rotten and Jello, which works some times and can sound mighty annoying at others. (TY)
(Pogostick, PO Box 354, Midland Park, NJ 07432)

THE SHOWCASE SHOWDOWN - "All The Presidents' Heads" EP
Motherfucker!!!! You gotta be kidin', right? What you got here is like politics, done to real fast tunes..... and it fucking *sucks*!!!!! Fuck this motherfucking shit. Even worse, it's kinda "arty"!!!!!! (SW)
(Pogostick, PO Box 354, Midland Park, NJ 07432)

SIDESHOW - "Lip Read Confusion" CD
A new one by the wonderful SIDESHOW. Certainly the best thing to ever come out of Nebraska, this band have finally got a record that comes close to capturing their powerful live show. While that may never be possible, this is great sounding and all ten songs are interesting and in a weird way catchy. They've got their emo side mixed with an alternative rock thing all punked out by their isolation in Nebraska. Very cool. (LH)
(Caulfield Records, PO Box 84323, Lincoln, NE 68501)

SILVER SALUTE - "Happy Eyes/The Shit"
Surprisingly melodic punk rock. Side A could easily be taken for a late '70s punk song and side B sounds similar to BIG BLACK. The guitars are heavy and there an occasional wanking part, but overall is real good. I like it. (CK)
(AmRep Records, 2645 First Ave S, Minneapolis, MN 55408)

THE SINISTER SIX - "Nobody Rides For Free" CD
I'm pretty disappointed that out of 10 songs on this CD, 4 have already been released. Fortunately, the new songs are great and keep up with the older stuff. It's rock and roll, it's fast and it's cool. (CK)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

RECORD REVIEWS

SLANT 6 - "Inzombia" LP

This is a lot more tame than what I was expecting. Some new kool creep-core influences. It has an original sound mixing a garage-pop thing with some darker elements. Unfortunately, that sounds kooler than this LP comes off. Maybe it's just not my thang though. Best songs are "G.F.S.", "Babydoll" and the kool "Partner In Crime". I think this band could go on to do some creative, great stuff in the future. (AI)
(Dischord)

SLINKY/M BLANKET - split EP

SLINKY play a happy East Bay influenced pop punk hate song for an airplane, among other things. M BLANKET is a bit more abrasive, going for a more melodic HC approach that maintains its identity. (MK)
(Spinout 360, 1015 Nokomis St., Clearwater, FL 34615)

SMEARS - "Smears In The Garage" EP

If "Teen Babes From Monsanto" was REDD KROSS' tribute to their influences, this might as well be the SMEARS'. All covers, best cuts are the PLEASURE SEEKERS (Suzi Quatro's first group!) and the TROGGS. I have to disagree with the liner notes—Sandy West of THE RUNAWAYS sung a much more raunchy version of "Wild Thing". Anyway, I'd rather listen to this retro '60s garage than washed up early '80s Orange County HC that you hear on MTV today. (EC)
(Dionysus Records, PO Box 1975, Burbank, CA 01507)

THE SMUGGLERS - "Whiplash!/Death Of A Romantic"

Two songs, too short, but that's because they're great. This 45 sounds more like the band does live, not over-produced. It's actually kind of muddy and fat, which I like better. (GS)
(1+2 Records, Gloria Hatsuho 601, Nishi-Shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

SOCIAL UNREST - "The Complete Sound Recordings Vol1" CD

This here CD contains some of the most bestest punk songs around, with the tracks from the hard to find and horribly expensive "Making Room For Youth" 7", the "Rat In A Maze" 12", as well as "Their Mistakes" off of the "Not So Quiet" comp (also included are tracks off of the "SU 2000" LP, which I think pales in comparison to the other stuff on here). Anyway, the 7" and 12" are both killer, way early '80's hardcore--highlighted by Cretin K-os' warbly, adenoidal vocals, the wonderful buzzsaw guitars, and breakneck drumming--which is what makes this stuff still so great 12 years later. Check this out *now*!!! (LD)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

SOCIAL UNREST - ""The Complete Sound Recordings Vol 2" CD

It's about time someone put this material out in disc! This volume features this late Berkeley's band's last two LP's, "Before The Fall", and "Now And Forever", originally released on Libertine Records. These two albums were different than previous releases, showing more expansive musical direction and a departure from their 'in your face' hardcore punk of earlier outings. Mid-tempo, more proficient instrumentally, creating layered and atmospheric 'landscapes'. If songs like "I'm The Nation" don't make you want to take over the radio waves, then nothing will. (MA)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

DIE SOC'S - "Ready Steady Soc's" EP

Cut by cut rundown; "Biker Theme" is a passable DAVIE ALLAN imitation, the cover of the ELEKTRAS'/LITTER's "Action Woman" is good (and avoids slavish redundancy with previous versions), "The Numbers of Love" is a nice pop song, "Baby I'm Your Man" is another nice pop song but with some garage grit thrown in, "Love Planet" is a good garage song (slightly marred by a bad bridge) that gets better with repeated listenings. Pretty friggin' good value for a 7". (DD)
(September Gurls Records, Fenitzerplatz 4, 8500 Nurnberg, GERMANY)

SPAZZ/RUPTURE - split EP

Both sides recorded over two years ago, SPAZZ kicks down five songs of their pulverise-o-rama of barking vocals, heavy lurching breaks and charging hardcore mirth and mayhem (though decidedly, well sort of, serious lyrics this go 'round!?!). RUPTURE's four songs are their choice blur of thrashing, noise, thrashing on a non-stop speed-fest, but the lyrical "we can't help it, we're stoners" Cheech and Chong-core has grown old pretty quick!! The cover poses some connection between two thrash bands, a semi-nude woman, an astronaut and bullfighting, which I guess in a different context could be cool in a surreal way, but makes absolutely no sense—what's up with that??? Do you have to get stoned first or what? (KS)
(Sludge Records, BP 77, 75623 Paris cedex 13, FRANCE)

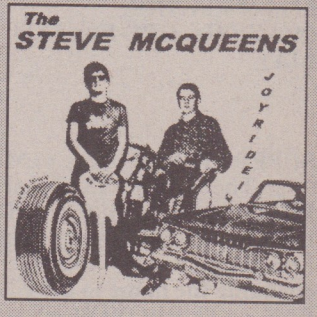
SPECTREMAN - "Fairy Tale Space Link-Up" LP

Lo-fi (for lack of a better word) English band that plays a variety of garagey styles from '60s/surfy to riot grrrly. For fans of BRATMOBILE or any of the new young British bands on the Slampt label. (PC)
(Autospace Records, PO Box 2879, London N7 6DF, UK)

SPENT IDOLS - "No Broken Promises/Oh No, Here We Go Again"

Fuck me!!! When I first threw on this record I thought it was like some so-so sounding punk rock, pretty melodic, but nothing to write home about. But then I opened up the sleeve and saw the picture of the group and they're so fucking *ugly*!!!!! I changed my mind, I actually really like this single now. (SW)
(Spent City Records, PO Box 383 Vista, CA 92085)

THE STEVE McQUEENS - "Joy-ride" EP



This sounds like it was recorded on a hand-held tape recorder with a bunch of instruments surrounding their Dad's Chevy in the garage. Very raw. No overproduction here. "Garage" isn't quite the word. Lawnmower-core is. (AI)
(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

RECORD REVIEWS

STINKERBELL - "Hissy Fit" CD

This band could be the female version of THE MISFITS. Yeah, it may sound far-fetched. Their songs don't have the horror theme (instead they focus on boys) and the music sounds more garagey, but the singer has a tendency to sing in that Danzig way that I can't avoid the comparison. It just gets a little too sing-songy. Other than that, I like this. Short guitar rock songs, kind of angry vocals and great song titles. (CK)
(Last Resort, PO Box 2986, Covina, CA 91722)

THE STITCHES - "8 x 12" LP

Hey you fuckin' punks! You wanna go back in time to 1977 when safety pins and pogoing were in vogue? The all-powerful STITCHES will take you there. Mike's snotty Lydon-encrusted vocals are upfront with the STITCHES providing superlative guitar, bass and drums behind him. The band members supply excellent harmonies and chorus support. This here is one of the punkest records of this fuckin' decade. In "I Can't Do Anything", the STITCHES scream "I am the walking contradiction... I only feel lucky when I'm losing the race." These individuals are pissed off. Included are 2 astounding cover tunes: "Better Off Dead" by the late-'70s Boston band LA PESTE; and "That Woman's Got Me Drinking" by S. MacGowan of the POGUES. Get this record immediately. These songs will stick in your head permanent-like. (BR)
(Vinyl Dog Records, 18822 Beach Blvd, Huntington Beach, CA 92648)

STRAWMAN - "The Lottery" LP

This second album is basically a collection of last years "Shoot Me Up" with a bunch of new stuff. I've always felt that STRAWMAN was the great overlooked band of the area. Hopefully that will all change with this excellent record. Catchy punk with enough weird angles and styles to make it unique and interesting. The new line-up clearly have created the most cohesive recordings with great playing as well as an extra dose of melody. Of course this is all complimented by intelligent, political lyrics... the kind nobody seems to be able to write anymore. Totally excellent. (LH)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

SUGAR SHACK - "Shotgun For Two" CD

12-song of pure raunchy gargage guitar twang topped with CLAWHAMMER-style spazoid vocals. Far from retro... this takes the trappings and runs with them for mixed results. Not straightforward enough to be a pure blowout, this does get swingin' in a beer-drinkin' hot Texas afternoon, POISON 13 kind of way. (KS)
(Au-Go-Go, GPO Box 542d, Melbourne, Vic. 3001, AUSTRALIA)

SUPERVIXENS - "Lie to Me" EP

The SUPERVIXENS are cut from the same cloth as COCKPIT or maybe even the RED AUNTS, though these folks take more of a jangly, jaunty approach to their song craftsmanship. Five songs, nasally vocals, silly, punky music. I'd also suggest changing the name to the ULTRAVIXENS, or WONDERVIXENS, or TURBOVIXENS—this "super" thing is *beat!* (JR)
(Ultramod, PO Box 48321, Athens, GA 30604)

THE SYSTEM - "Last Stand" EP

Straightforward oi, well played, at a fairly quick pace. The choice of a BLITZ song to cover, "Warriors", seems odd. The whole oi/skinhead thing still puzzles me. Why are most skinheads ugly? How do they get good looking girlfriends? Finally, shouldn't the band member on the back cover, as a representative of the working class, be drinking some crappy beer, rather than Samuel Adams? (KK)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

TEENGENERATE - "Out Of Sight/ Pushin' Me Around"

Hey, TEENGENERATE rules as always! I'm once again pleased with their improved production quality. If you've been collecting their records in any kind of obsessive way, then this is as necessary as any single they've released. If you're not so obsessed, I'd get the "No Time" EP instead. This is not as 200 MPH as they're known for, but catchy and fun as ever. (RY)
(Rip Off Records, 581 Maple, San Bruno, CA 94066)

TERVEET KADET - "Pahan Voima 87" EP

Six tracks, from 87 I believe. Pretty straightforward punk rock sung in Finnish. Slow to mid paced, and melodic in places. More rock than punk, with gruff anthemic choruses. A taster for their upcoming, all new CD. (AM)
(Alternative Action Records, PO Box 174, SF-11101 Riihimaki, FINLAND)

THREE STEPS UP - "Licorice" EP

Catchy, upbeat energy-filled punk pop with just enough edge to keep it from digressing into college rock. Smooth vocals are offset by noisy buzz distorted guitars. The A side moves a little more. The B side grooves a little more. (MK)
(Struggle Records, no address)

TREAD DOG - "Star Of Your World" EP

A tired dog, an old hat, a wet blanket. Nothing brilliant here, just music for the bored. No motives, no punch, no hooks, just distorto vocals and sloppy riffs. I'd rather clean a toilet. (SM)
(Mooze Woovle Music)

THE TUNNEL RATS - "Run For Your Life" EP

Simple, honest, and straight forward. Rude as a drunken train engineer. These boys are out to destroy New Hampshire. TUNNEL RATS do a FEAR cover and change the words. This is a band dedicated to their gun collection. There is plenty of humor and plenty of filth. I'd like to see these guys open for the ROLLINS BAND. (SM)
(Crevanator Records, 70 Bucks Hill Rd, Durham, NH. 03824)

RECORD REVIEWS

TRUSTY - "Goodbye, Dr. Fate" LP

Well, this is pretty decent. I didn't even know this band was still going. Most of it is pretty straight ahead D.C. influenced pop punk. Maybe like later GREY MATTER with a little bit of the BEATLES tossed in. Not bad, but after those two amazing 7"s, I was expecting to be blown away. Still, a good record. (LH)
(Dischord Records)

U.S. BOMBS - "Put Strength In The Final Blow" LP

U.S. FORKS, U.S. THUGS, U.S. MUGS..... When is it gonna end? Well the U.S. BOMBS may just end it all with this excellent record. Featuring skateboarder extrordinaire Duane Peters on vocals, and ex-SHATTERED FAITH guitarist Kerry Martinez, this records kicks out the jams in an early SoCal style reminiscent of such LA greats as the ADOLESCENTS, DESCENDENTS et al. Lots of harmonies and singalongs but with more of an old school LA feel (hey, their label is even on Beach Blvd!), unlike contemporary Epitaph style groups. I could get more into describing how good this shit is, but I'd rather just have you go out and buy it for yourself, you won't be disappointed. (EY)
(Vinyl Dog Records, 18822 Beach Blvd #104, Huntington Beach, CA 92648)

UNDERHAND - "Desire" EP

Great power trio pop punk a la GREEN DAY/ZOINKS. Three keepers on this debut 7". Now we will have to see how they hold up in this ever growing genre. (RL)
($3 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

VANDALS - "Live Fast Diarrhea" LP

I think the only original member must be the roadie! This is Disneyland punk; OC life, I don't care for it, the usual retardo lyrics, cashing in on OC HC (read OFFSPRING). Fifteen songs, if you're into DI, VANDALS (what line up?), you'll like this. I don't. (EC)
(Nitro Records, Warren Ave. #736, Huntington Beach, CA 92647)

VELVET PELVIS - "Anything" EP

Somewhere between the RED AUNTS and the SPOILED BRATS lies—in all their sexy punk girl splendor—VELVET ELVIS. So I'm partial to chicks, especially when they provide a photo of their cool selves on the back. If I were a guy, I'd be accused of blithering over their butch but womanly physical attributes, but I'm a girl... so nah nah. And not only do I want to take them home, I want to play their noisy, simple brand of punk rock on my record player 'cause it rules. (JH)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

THE VINDICTIVES - "The Many Moods Of The.." 2xLP

A double LP, what is this 1973? I read the liner notes. Now I get it. A compilation of all their 7" records, plus some other tracks that appeared on compilations. They needed cash. If you're into catchy, melodic, almost poppish punk, then this will definitely tickle your fancy. Not unlike SLOPPY SECONDS or SCREECHING WEASEL. (KK)
(Lookout)

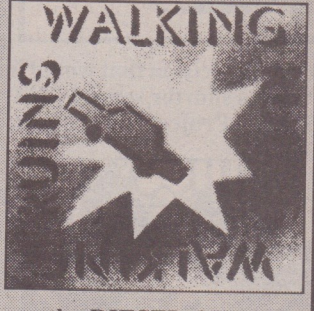
THE VULCANEERS - "Bama Lama Lulu" EP

Radio X fever from these stalwarts, need I say more? You get a prank phone call, a cool instro ("Mr. California") and two vocal (!) numbers, of which meta-frat stomper "Bama Lama Lulu" especially shows the Colonel Brain (Phil Spector and Shadow Morton of the '90s) influence working its magic. Speaking of Radio X, why do all the geek "rock journalists" only talk about art rock when discussing/clumsily dissecting "lo-fi" (remember the "Brechtian Aspects of Low Fidelity" chapter of the book Greil Marcus will be writing in ten years)? Maybe they should loosen their toupees and listen to this shit, because it's like once upon a time called now! (DD)
(Radio X, PO Box 63? [it's either smeared or crossed out on the cover; maybe they've closed the PO box after getting deluged with angry letters, so write first, don't send any dough-ski], South City, CA 94083)

W.O.R.M. - "Pray T.V." EP

Pretty standard, catchy four chord punk from England. It's tight and together and has a good energy. Both songs have the anti-Christian theme happening. Overall, the B side is stronger. (MK)
(Peer Pressure Productions, 4023 Lucerne Dr., Huntsville, AL 35802)

WALKING RUINS - "Man In The Middle" EP



Christ, we interviewed these guys way back in issue #70, and finally get their first vinyl after 8 years! And well worth the wait, I might add! Snotty, energetic punk rock for the diehards, and these Gulcher Record vets (remember THE PANICS "We are the best band in Bloomington"?) know how to crank it up. They've got that older punk, smart ass attitude of, say, the DIESEL QUEENS, minus the sex stuff and plus a more political attitude. And, as with the DQs, it's got that amazing mix of brain power and absolute retardedness that only the punk rock can put together in one package. Glad you stuck around! (TY)
(PO Box 1785, Bloomington, IN 47402)

RECORD REVIEWS

WAT TYLER/J CHURCH - split EP

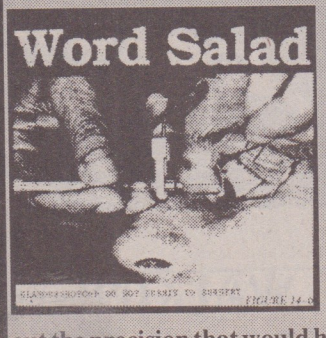
WAT TYLER again delivers with two new originals including the great "Played For And Got" a bit of catchy as hell LULU-like girl-punk-pop and the nonsensical cockney-spoken "Smells Like Dog Poo". They end their side with a version of "The Kids Are United" that's played on acoustic guitar and sounds like it was sung by a class of kindergarten age children. J CHURCH gives us the very rocking "If I'm Lonely" and a version of WAT TYLER's "At The End Of The M1" with some very sweet Lance-Wade harmonies. A solid split with strong efforts from everyone involved. (HD)
(Suspect Device, PO Box 295, Southampton, SO16 9ZA, UK)

WISE MINOV - "Home/Way"

Sorta like a cross between speed metal and straight edge but not in the way you're thinking. Everything races along at lightning speed then suddenly drops out, starts winding up until the singer lets out a battle cry, then- BOOM!—it's napalm time again. Pretty heavy stuff, strong vocals, catchy tunes, and hyper drumming. (NN)
(Sunstreet Records, Donnerschweer Str. 49, D-26123 Oldenburg, GERMANY)

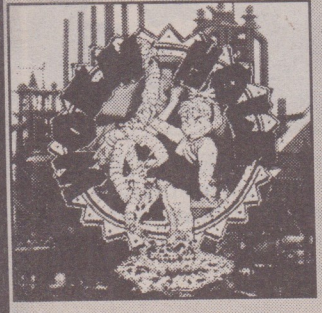
THE WOGGLES - "Hang Loose" EP

Fuck!!! I reviewed one of the WOGGLES records before, I know I did..... I must of been drunk..... I don't remember, but this is like really not my cup of tea. I mean it's that real old fashioned "good time" type of stuff where everybody in the band has got like a great big smile and play at the high school dance and there's like no fights in the crowd 'cause everybody is too busy dancing real close to their dates..... this music reminds me of that.... NO BALLS!!! Hello mom and dad, you'd really like what I'm doing these days..... I play the type of rock n roll that everybody in the family can enjoy....just like HERMAN'S HERMITS!!!! (SW)
(Reservation Records, PO Box 7374, Athens, GA 30604)



WORD SALAD/SCARED OF CHAKA - split EP

Wasn't until the third listen the SCARED OF CHAKA side really laid into me—fast and fucked—enough distortion to get me to sit up and take notice. Even their instrumental kicked ass, which is certainly no small feat for an instrumental. The WORD SALAD side was rocking as well—fast (which is essential) but without the precision that would have truly pushed it over the edge—perhaps shorter songs? (TM)
(Science Project Records, no address)



WORMHOLE - "Ripped Apart" EP

This Pittsburgh band has a metalish hardcore sound with GITS-like vocals. Their lyrics recall fucked up relationships with a good dose of violence. They're really quite twisted. The JIM CARROLL cover, "People Who Died," is great, especially because it highlights the chick's cool voice. (JH)
(Turkey Baster Records, PO Box 142196, Austin, TX 78714-2196)

YUM YUM TREE - "Trendy" CD

I'd just like to thank whoever is responsible for this. A big favorite around my household. Really cool, trashy punk rock. Screaming vocals and guitars with catchy melodies and songs about killing, boys and Barney and vice versa. This is great! (CK)
(Girlie, 28 Mary Lane, Bethpage, NY 11714)

YUPPICIDE - "Dead Man Walking" LP

A new full lengther from this very tattooed New York quartet. More of their usual brand of power core, which tends to stay on the slow mo' course a tad much for my taste (except for a ripping cover of NEGATIVE APPROACH's "Tied Down"). Featuring extra, super slick production, "hawd core", tough guy vocals, and very snazzy gatefold packaging. All in all, a very solid release. (LD)
(Wreckage, 451 W Broadway 2N, New York, NY 10012)

ZAKARRAK - "Larga Vida" LP

Spanish (I believe, even though the pronunciation of the "s"s isn't the Castilian style that Berlitz taught me was the norm in Spain, owing to a what sounds to be a certain Baron Rojo [Yay! Blue ribbon goes to me this issue for most obscure band invoked in comparison to a band being reviewed] influence) Oi blast from the past (recorded November 10-19 of 1992) complete with the catchy, easy-to-sing-along (if your Spanish isn't as halting as mine, anyway) choruses. I'm far from an oi expert (I'll be forwarding my copy to BR for quality verification), but this is energetic and pretty enjoyable even to a pussy such as I, especially since the "Skinhead Girl" sounds like a song THE SWEET could have covered in their bubblegum period. (DD)
(no address)

ZIONIDE - "Newsflash" CD

Instead of messing about with metal influences, long boring intros, samples, or other fashionable trappings, this Swedish quartet serve up some ripping hardcore. Apart from a couple of longer, slower songs, it's speed, intensity and simplicity all the way. Reminds me a little of SEPTIC DEATH or KITCHENER but less quirky than either of those bands. Over the whole 14 track CD, the sound gets a bit repetitious, but who says you have to listen to it all at once? I like this a lot. Hail to Sweden. (AM)
(Minsitrel Records, Av. Parmentier 74, 75011 Paris, FRANCE)

ZOOBOX - "Dreams" CDEP

If MUDHONEY lived in Sweden they would sound something like this. Exciting high energy rock in the STOOGES vein. Detroit meets Stockholm. Good stuff. (MM)
(Velodrome Records, Kämpegaten 4A, 411 04 Göteborg, SWEDEN)

V/A - "AmRep Motors 1995" CD

Here is a typical mistake; the underbelly of music is saturated with bands and records. So what do you do? Take a song from every new record on your label and put out a sampler for the public to consume. I hate compilations, especially when the material is already released. A lot of these bands don't fit Tim's criteria for punk. Let's see, there is HAMMERHEAD (my favorite), GUZZARD and the COWS. I think SUPER NOVA is punk this week. But the other 11 bands don't stand a chance of getting a show at Gilman Street. (SM)
(AmRep Records, 2645 1st Ave. So, Minneapolis, MN. 55408)

RECORD REVIEWS

V/A - "Ancient Future" EP

Is my record on 45? No, it's on 33 and it's the undecipherable speed metal of INSULT TO INJURY. On the other side, 10-96 plays early '80s L.A. style fast and obnoxious hardcore, like something off of "Decline Of Western Civilization". I.T.I. is not my bag, but 10-96 fuckin' smokes. (JH)
($3.25 ppd: Will E. Survive, PO Box 2065, North Lake, IL 60164)

V/A - "Boardgames..." LP

As with all compilations, there's good stuff and there is bad stuff, and while there may be a wide variety of bands from various factions of the punk scene on this record, the bad outweighs the good. In fact, the bad wins in a landslide over the good! 17 bands in all, with RED AUNTS, VELOCIPEDE, and VARNISH being the best. Three out of seventeen doesn't make for a worthwhile listen. As a friend of mine says, there's too many records out there. That's not a jaded statement either. (MA)
(Donut Friends Records, 1030 Jessie Ave, Kent, OH 44240)

V/A - "Cheap Shots" CD

Swedish based compilation with eleven bands, the majority of material appearing on previous releases. If sound could produce smell, then the air would hang thick with a foul stench when this disc is in the player. MILLENCOLIN play soulless ska by the numbers, MINDJIVE sound like a more pretentious RED HOT CHILI PEPPERS, BREACH play metal (but if you're 'nailed to the X', then this would be hardcore), NO FUN AT ALL shake things up a bit with driving singalong hardcore with that 'Epitaph sound', TRIBULATION, whatever, 59 TIMES THE PAIN stand apart from the pack with their energetic hardcore and a metal-mosh thing, SATANIC SURFERS are pointless, RAISED FIST play '90s straight-edge hardcore, in other words, third rate metal, SOBER, zzzz, REFUSED, see RAISED FIST, and MERRYLAND close this abysmal experience with two songs that sound a lot like the dog shit you 'hear' on "Alternative Nation". Ma, what are they givin' me?!?! (MA)
(Burning Heart Records, PO Box 138, 737 21 Fagersta, SWEDEN)

V/A - "Corpus Christi Compilation" CD

Good do it yourself production from these 14 Texas bands. The recording quality varies widely from song to song. But there's something for everyone on here, from punk to industrial to rock to rap. Nice job. (MM)
(T.F.C. Recordings, 6237 Hanley, Corpus Christi, TX 78412)

V/A - "Dischord Tribute/AIDS Benefit" EP

My God (or is it "No God"), I just reviewed a GERMS cover 7", now I have to review a Dischord Records tribute! I guess this is issue #36 of the Boston zine "Suburban Voice" zine.....Good cause (it is a AIDS benefit), bad concept. You're from Boston, how come it's not an X-Claim tribute? and Dischord probably makes enough $$$ to donate some money or do an AIDS benefit record themselves. One last complaint: If you want to make a record of covers, at least do them your own style, not just straight (no pun intended) covers. (EY)
(Suburban Voice zine, no address on the record)

V/A - "Endless Struggle - 1 In 12 Vol 12/13" 2xLP

This double LP is a benefit for Class War Prisoners and the Zapatistas, and contains tracks from many of the British and European bands who have played at the legendary 1 In 12 Club in Bradford in the last few years. There's 24 bands on here, with standout tracks from the mighty DISAFFECT, SEDITION, ONE BY ONE, OI POLLOI, SCRAPS and WAT TYLER. The 28 page booklet has lyrics and info on the bands and the benefit causes. A rad package and well worth your support. Shame they don't mailorder veggie burgers. (AM)
(1 In 12 Records, 21-23 Albion St, Bradford, W. Yorks, BD1 2LY, UK)

V/A - "Hold Your Ground" CD

30 bands, 40 tracks. This is a sampler for the Lost and Found label out of Germany, and features their extensive roster of (mostly) American moshcore bands old and new. There are definitely some good bands on this (the standouts for me being STALAG 13, GOVERNMENT ISSUE, THE BRUISERS and CITIZEN'S ARREST) but I can only take so much NYHC hard man shit. This is basically a glorified Lost and Found merchandise catalog: all the tracks can be found elsewhere. Compilations are a good way to get some little-known bands out there, to document a particularly exciting or important scene, or to benefit a good cause. This is none of the above. This is a waste of money. Also includes SICK OF IT ALL, RYKER'S, YOUTH OF TODAY, INTEGRITY and many more. (AM)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

V/A - "Homage" CD

This DESCENDENTS' tribute kinda blows. Although I like a lot of the bands on here, i.e. PLOW, GARDEN VARIETY, TEEN IDOLS..., nothing here comes close to the original versions. Maybe these cover comps. should stay clear of great punk bands. Remember that RAMONES tribute sucked too. Anyone into pop punk should own the early DESCENDENTS records, especially "Milo Goes To College". They damn near invented the genre! These bands should save these covers for live encores and that's about it. (RL)
(Coolidge Records, 157 Coolidge Terrace, Wyckoff, NJ 07481)

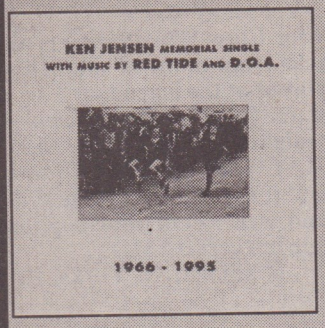
V/A - "Insight" EP

Free 7" that comes with Insight zine. Five bands from the greater Michigan area all operating in a scuzz-noise mode. Standouts are: MT. SHASTA, who provides a very cool no-wave-noise-surf instrumental, and DIMBULB, with a classic bit of badly recorded but transcendentally brilliant grit-pop. Other contributors include the over-the-top CRUCIFUCKS-like twistedness of 7000 DYING RATS and the thug-punk weirdness of MOSSBACK and STUNTCOPS. (HD)
(Insight, PO Box 51592, Kalamazoo, MI 49005-1592)

V/A - "It's All Good" CD

"We're always aware and we're one step ahead... You drew the last straw, our friendship's reached its end... Your crew is through and so are you" This is a compilation of out-of-print and samples of upcoming releases on the Striving For Togetherness label out of New York. 27 songs from INTENT TO INJURE, HEADFIRST, WIDE AWAKE, WITHOUT A CAUSE and more, varying from burly metallic thrashing to GORILLA BISCUITS-styled melodic hardcore to funky-mosh jamming, following the lines of many classic NYHC bands. (KS)
(Striving For Togetherness, PO Box 564571, College Point, NY 11356-4571)

RECORD REVIEWS



V/A - "Ken Jensen Memorial Single" EP

A touching tribute to the drummer of RED TIDE and the latest line-up of D.O.A. (as well as zillons of other Vancouver bands), who died in a house fire in January. Two songs each from both bands, the RED TIDE songs culled from a 1986 cassette release featuring their quirky progressive-stop'n'start hardcore sound and D.O.A. songs being two of the catchier and memorable ones off the "Loggerheads" LP. (KS)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

V/A - "Nothing Cool About Us..." EP

TRANSISTOR sounds remotely like MR. T EXPERIENCE on Quaaludes. Something about how this singer and Dr. Frank really reach for those high notes but never quite make it. DRYHEAVES is under the DROP DEAD influence. YOUTH HOSTEL is creative and angry and should go on a date with POLICY OF 3. SPACKLE beat out the FRUMPIES at the local talent show and got a million dollar deal on K Records. (KG)
(Thought Balloon, 9814 Spring Ridge Ln, Vienna, VA 22182)

V/A - "One" EP

Who are these people? This EP features four bands, and is four of the most anonymous and vacant songs I ever heard. The cover art is extremely minimal, the lyrics are unintelligible, the influences seem to be the most superficial college-rock interpretations of SUPERCHUNK and NIRVANA. I suspect that the songs chosen for this comp make it more redundant and lacking in personality than each of the bands would be, separately. The bands are CREATURE DID, STUBB, ATLAS, and HER TEARS. Better luck with individual efforts. (GS)
(Capsule, 158 Triangle St, Danbury, CT 06810)

V/A - "Punk Will Never Die!" LP

An international sampler of known and unknown bands from 8 different countries (including places like Croatia, The Philippines and Columbia!), all delivering mostly solid '77-flavored punk rock, tinged here and there with hints of hardcore, pop or oi. BLANKS '77, SCHLEIM-KEIN, I.R.A., BASTARDOS SIN HOMBRE, KURT URBAN KARLSSON and eleven others each contribute one or two songs apiece. It's good to see international cooperation, sharing of ideas and odd music still happening in 1995. (KS)
(Hohne Records c/o Andreas Hohn, An Der Kuhtranke 7, 31535 Neustadt, GERMANY)

V/A - "Punk Sucks" CD

A strong 30 tune comp. of pop punk and melodic hardcore. Some of this stuff is previously released. Tracks by too many name bands to mention (i.e. NO USE FOR A NAME, PENNYWISE, VOODOO GLOW SKULLS...) and decent newer bands like BLINK and OVERLAP. A good intro for any nouveau punker. (RL)
(Liberation Records, 6633 Paseo Del Norte, Anaheim, CA 92807)

V/A - "Safe Rock And Roll Sucks" EP

And how! This three band, six song studio and live sampler from Japan hammers the point home! GEMBAKU ONANIES' "1-2-3-4" powerhouse sing-along steamroller rolls right by even with the setback of live recording; BALZAC blare their melodic hardcore caked with "whoa-whoa" MISFITS-styled choruses and traditional Japanese-styled growling vocals; and URBAN TERROR blast out two quick thrashers that still, like with their other recordings, unfortunately fail to meet the unbelievability they achieve live. (KS)
(H.G. Fact Records, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

V/A - "Things That Make No Sense" CD

A six band compilation from Sweden with each band doing 3-7 songs. Pop-punk and rock is supplied by PENJASORK, STILL THE SAME, PADDINGTON and MY ONION. While competent, all take more clues from NOFX or ALL than ASTA KASK, drop a few too many guitar solos and sing in stilted-sounding English. GREESCAB stand out with their blasting full-tilt savage hardcore and ATOMVINTER play an odd mixture of standard issue DISCHARGE-style hardcore with complex musical intros. (KS)
(Fetvadd Records c/o Mikael Karlsson, Fredsgatan 10, 573 34 Tranas, SWEDEN)

V/A - "We Will Fight In The Streets" EP

Compilation from a newer label which pulls down some heavy hitters. With a title like that, you're obviously not buying into passivity—you get your heaping serving of anger. Bands include INTEGRITY (song from a 1987 demo), BACKLASH, CONGRESS and CATHARSIS. The bands all have a similar style—alternating between slower metal and hardcore—and the whole thing is held together by a booklet that illuminates the message. Well done! (TM)
($3 ppd: Area 51, PO Box 1502, Tempe, AZ 85280)

VIDEOS

TAKE 2

Review: Rob Coons & Kieran Weston

V/A - "Flipside Video #4--Live! Dicks and MDC"

Here we have two of your punk favorites from 1984 playing a show at the Olympic Theater in Los Angeles. The DICKS start off the video with a couple of tracks. I have to say that I have never been a big fan of the DICKS, so I didn't really care for their set. The song "Fake Bands" was by far the standout track. MDC followed up with one of the most blazing sets put to video that I have ever seen. Dave seems truly pissed off at the world. He didn't stop raging on till the end of the set. It was very exciting to see that kind of fury from a frontman. The crowd went completely nuts. It was funny to watch the band members hide over on the side of the stage so they wouldn't get taken out by the stagedivers. They covered all their hits for "Multi Death Corporation" to "Chicken Squawk". And songs seemed a lot faster live than on record. I guess the band was feeding off the energy of the crowd. The camera work and editing are pretty well done, and the sound is great. This turned out to be a hot video because of the MDC footage, but I feel the price is a little high. (RC & KW)
($15 USA/$22 Canada-Mexico/$25 Elsewhere: Flipside Video, PO Box 882944, San Francisco, CA 94188-2944)

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V/A "Punk Territory vol. 1: USA 1976-81"
Those Eye-talians have been going through their record collections again, so here's a great collection of rare & not-so-rare tracks by early California punk groups. Totally rippin' stuff by the Nuns, the Offs, Crime, the Bags, the Deadbeats, the VKTMS, the Tools, the Eyes, the Urinals, Middle Class, Modern Warefare, and the Luchs Brothers. Don't miss this! 26 songs, Italian import.

CD $14.30

THE GORGONS "Crab Cake"
Classy garage-trash from France; these guys have had numerous releases on labels like Sympathy for the Record Industry, Hell Yeah, Au Go Go, Vendetta, Dig, etc. etc. Belgian import.

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THE SATELLITERS "Psychedelic Sounds of..."
Psychedelic surf with reverb-soaked guitar twang and tough, snarling vocals on these 4 songs! Belgian import.

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RORSCHACH "Autopsy"
This CD collects all the tracks from the "Satiate" and "Protestant" LPs, plus the "Needlepack" 7", the split 7"s with 1.6 Band and Neanderthal, and their tracks from the "Fear of Smell" and "God's Chosen People" compilations. The 28 page booklet has lyrics, discography, and lots of photos.

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THE FURIOUS! FIGHTING! CAR THIEVES "Everybody's Going Ape"
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THE VULCANEERS "Bama Lama Lulu"
This thing's so lo-fi you're gonna havta sweep it up off the floor along with the ciggie butts and cat hair. Plenty of animal house fratrock nastiness, so real you can feel the beer in your hair.

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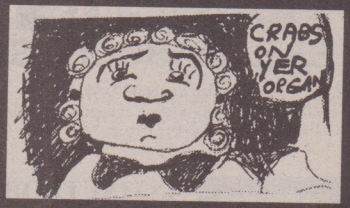

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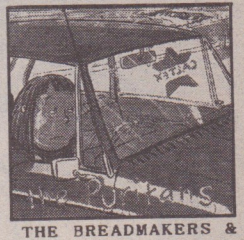

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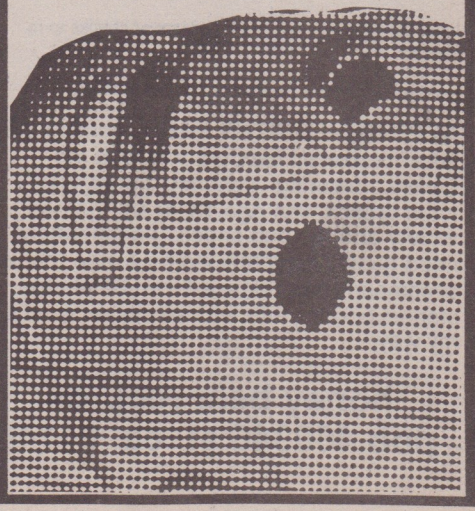

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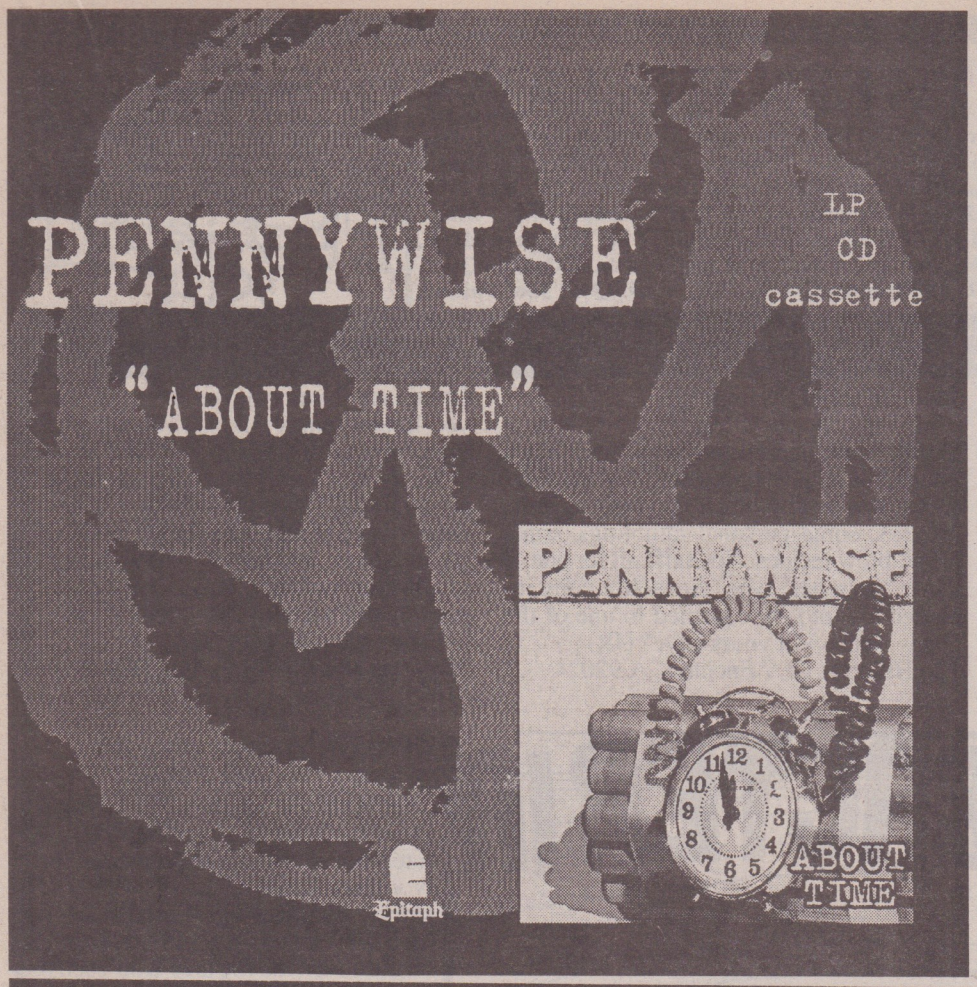

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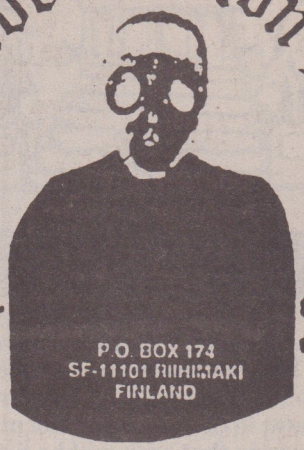

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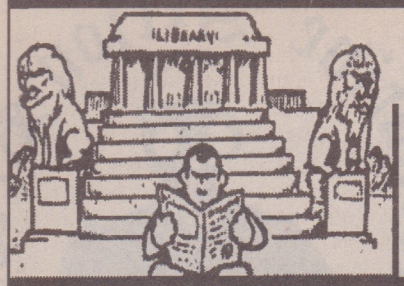


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (AM) Allan McNaughton, (TM) Timojhen Mark, (SM) Stephanie Marshall, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

The zine review policy is basically the same as the record review policy. The area that we give coverage to in that department will also receive the same in the zine department. What lies outside that area will be listed, (along with one pagers, and a score of publications we don't have the space for) kind of like what happens within the columns section. Understand that consistency is next to impossible to achieve, as you will obviously find discrepancies. One thing we will not review, punk or not, is poetry zines. So, if you do a poetry zine, save the stamp. We'll only toss it in its rightful place, the trash.

When sending in your zine for review, be sure to include the price, number of pages, how it was printed and your address. - Matt Average

AMERICAN PAIN #4 / $2 and a stamp
8 1/2 x 11 - copied - 48 pgs
Crazy, man, crazy. Reviews, strange rants, an article about Agent Orange (not the band), the ozone layer, weird humor, conspiracy theories, talk shows deconstructed from a paranoid viewpoint. Pretty cool, should be cheaper. (JP)
PO Box 47363 / Indianapolis, IL 46227

AND SHE'S NOT EVEN PRETTY #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
I think this zine is terrible. It suffers from a very sloppy layout and inane writing. What clinched it for me was the article entitled "Kill Feminists". There's some writing on bands selling out, trends and pornography. If that interests you... (ML)
Maggie / 35 Bridle Path / Sudbury, MA 01776

BACTERIA PANIC #1 / $2 ppd
8 1/2 x 11 - copied - 30 pgs
Had a hard time reading the print on this. What I could read was pretty cool, anarchist, Tolstoy, Black Panthers, interviews with Propagandhi and Shotmaker. (SC)
Alex / 112 Luci Drive / Greenville, NC 27858

BEE SKIN #1 / stamps (?)
3 x 5 1/2 - copied - 56 pgs
Small, dense and esoteric. the first thing I noticed is a nostalgic story about Kiss, which was lost on me. Some fiction, some reviews, some personal ramblings, some home-brew recipes. Not half bad for one of those "personal" type 'zines. My copy included a photo slide stapled to one of the pages. What will yours have? (JR)
136 Hillcrest Dr. / Encino, CA 92024

BOJI FOR THE MENTALLY ILL #4 / $2 and 2 stamps
8 1/2 x 7 - copied - 41 pgs
Special sex and death theme issue. Full of stories (fiction?) about things like masturbating in office bathrooms and thinking about suicide at age 5. The highlight is a found story written by an "actual little girl" about teaching your cat to kill boys. Cutsie illustrations and those darn obligatory record and zine reviews. (JB)
PO Box 1876 / Hoboken, NJ 07030

BORN UGLY #1 / $1.00 ppd or trade
8 1/2 x 11 3/4 - copied - 6 pgs
This new zine rises out of the ashes of Pagan Grind, and if you enjoyed that zine, then you'll surely enjoy this one. This issue has interviews with Chris Dodge and Heist, along with reviews and an interesting, although somewhat depressing, piece on what it was like for the editor when he first got into punk, and how it is now. I could totally relate to that piece, as some of my experiences were similar. I look forward to seeing the next one. (MA)
28/150 Healy Rd. / Hamilton Hill, WA / 6163 / Australia

CENSOR THIS #2 / $2 ppd
8 1/2 x 11 - copied - 46 pgs
The Sex issue. Oh boy. Pegboy and Pleasant Gehman (Ringling Sisters) interviewed. Bondage photos. Poorly written "erotica" and "offensive" stories. Bad drawings. I'm sure you'll love it, but since it says 18+ over only on the cover, maybe they won't sell it to you (ha). (JP)
PO Box 5551 / Pasadena, CA 91117

CLASS WAR #67 / $2 ppd
tabloid - newsprint - 16 pgs
"Welcome to TV Hell, the land where talk show hosts outnumber real people three to one and where reactionary bollocks is dressed up as daytime entertainment." The cure? Class War, of course. All the usual stuff this issue, with local and global politics, environmentalism, and the Labour Party being given the CW treatment. Today's politicians = tomorrow's dog food. And next on Ricki, "We meet people who've given their local MP a good battering". (AM)
Bristol CW / PO Box 772 / Bristol BS99 1EG / UK

CLIPPER GORE #5 / 2 stamps-trade
8 1/2 x 11 - copied - 22 pgs
This is the most fun zine I've seen all year! Not just the stupidest cartoons and the rattiest layout since Scam, but there is also some well thought-out and thought-provoking writing about that wacky punk thing you might have heard about. As it says on the cover: It's free, so what's stopping you? Highly recommended. (BA)
Chris Callahan / PO Box 811 / Waterloo, IA 50204

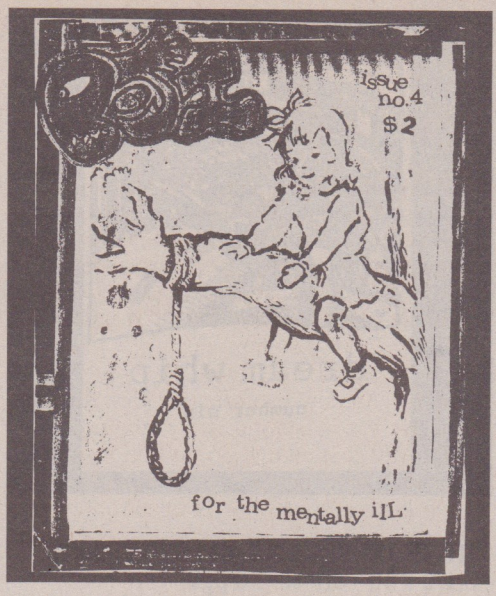
CONTRASCIENCE #4 / $2
7 x 8 1/2 - copied - 32 pgs
An intelligent read, with strong DIY and political ideas. There are several articles on the workings of the media, including coverage of the Gulf war. Also band photos, stories from him and his partner on an encounter with pornography (anti), and interviews with Ordination of Aaron and Impetus. This guy's into dissemination of information, offering reprints of his well researched articles. Very earnest and good. (MJ)
PO Box 8344 / Minneapolis, MN 55408-0344

DEMENTED ZINE #4 / $1.50 ppd
7 x 8 1/2 - copied - 52 pgs
Slapstick (IL), No Empathy interviewed. Oblivion tour diary. The interviews are done well, the photos reproduced all right... If you're into this sort of thing you'll probably like it. I don't. (JP)
3477 N. Broadway #107 / Chicago, IL 60657

DIFFERENT LIFE #5 / $3.00 ppd
8 1/2 x 6 - printed - 84 pgs - Czech
This zine comes out every two months and will run inexpensive, or free ads. This issue has interviews with Resurrection, Robert Vlcek, and The Swing Kids. There's an informative article on major labels with a cool chart of the musical octopus. Also has the some reviews. (HH)
Roman Soumar / Topolcianska 419/10 / Litomerice 412 01 / Czech Republic

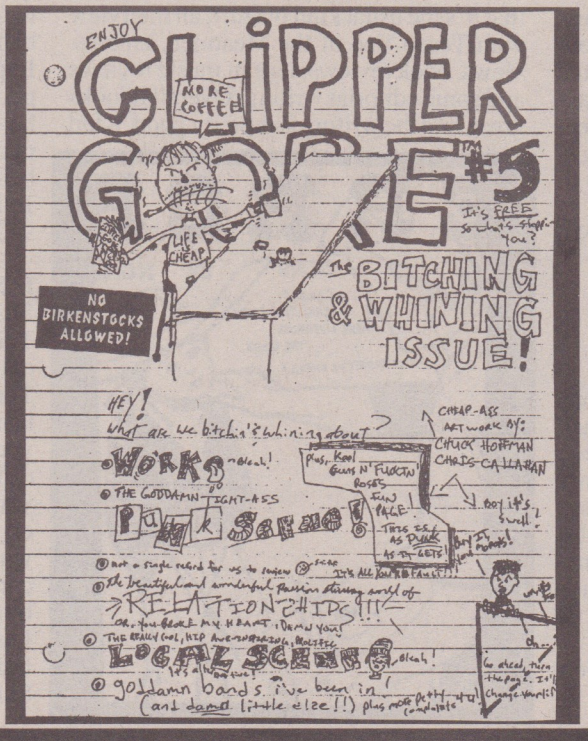
DISHWASHER #13 / $1.00 ppd
5 1/2 x 8 1/2 - offset/copied - 40 pgs
Pete's journey to wash dishes in all 50 States continues - this issue finds us in the Pacific Northwest - washing in Portland, Seattle while hitting a few other points in between. Keep an eye out for Pete's Sleeping Bag - it's been misplaced... (TM)
PO Box 8213 / Portland, OR 97207

DREAM WHIP #6 / $2 ??
8 1/2 x 5 1/2 - copied - 36 pgs
This is an interesting zine. Page after page of continuous writing, alternately typed and handwritten, punctuated here and there by small drawings. Three (I think) stories run concurrently through this, and the connecting themes appear to be memories, trains and finding our place in the universe. It was tough going at first, cos there's no hooks like band names or punk stuff to draw you in, but after persevering I was rewarded by some unique insights and some great paragraphs. Not just another travel diary by any means. (AM)
PO Box 53832 / Lubbock, TX 79453



EARQUAKE #40 / $1.00
8 1/2 x 6 - copied - 24 pgs - French
This issue of this long running zine has interviews with the band Kill The Thrill,Weedy Fellow, Vanilla Muffins, Vodkof, Red Power and MI. There are also zine and record reviews. "Don't worry, be angry!" (HH)
Frederic Leca / Le Menil / 88160 Le Thillot / France

ERROR #102 / $1 ppd
broadsheet / newsprint / 12 pgs
Wow, I can't believe Sam's up to 102 already. It seems like only yesterday since #1 hit the streets with the Sex Pistols US tour diary, and I fondly remember #20, with Henry Garfield of SOA and Ian of the Teen Idles. Still, this zine has progressed with time. There's a depressing interview with hip-hop act the Goats, a Larry Livermore interview in which he seems to cop out quite a lot, hilarious film and restaurant reviews, and a John Crawford parody. The best things in here though are the contributions from Iggy Scam and Aaron Cometbus, and the rad Los Crudos Mexican tour diary. (AM)
PO Box 12065 / Richmond, VA 23241



FAMOUS HARDCORE OF PUNKLAND #910 / $3.00 ppd
8 1/2 x 11 - copied - 58 pgs
Hmmm... I don't know what to quite make of this. There's some interesting material here, and there is some material, that although interesting in a historical aspect, doesn't seem to gel (I'm referring to the "Old Time Radio" section that reprints the dialog of early MRR radio shows). This issue has interviews with Defiance, One Ton Shot Gun, Teengenerate, Apocalypse Hoboken, and Daltonic, along with articles on Born Against and Econochrist, reprints of Black Flag interviews from various sources, band lyrics, columns, and reviews. (MA)
PO Box 987 / San Carlos, CA 94070

GEE-ZUZ / $2 US ppd
8 1/2 x 11 - printed - 26 pgs
Yowza. Another typically brilliant zine from Canada, Vancouver to be exact. Features an awesome collage cover, hilarious fake interview with Sally Struthers, good interview with Clawhammer (it's interesting even if you've never heard 'em, too), a rad thing on Generation X geriatric products, a cool thing on enduring a job and more. (CS)
297 - 810 W. Broadway / Vancouver BC / V5Z 4C9 / Canada

GENETIC DISORDER #13 / $2 ppd
8 1/2 x 11 - offset - 104 pgs
Well this issue is loaded! More of the same done better in this pranks and practical jokes issue. There's lots of neat info on disasters and anecdotes from just about everyone and anyone. Most are assuming while some only so-so. Add to this one of the bigger record and zine review section you'll find these days and you've got yourself a pretty huge disorder going. A kind of Ben Is Dead for the SD crowd. (JX)
PO Box 151362 / San Diego, CA 92175

GET LOST #1 / 3 stamps
8 1/2 x 11 1/2 - copied - 32 pgs
Someone pointed out that this zine looks an awful lot like Scam. Any-

way, it's a personal zine with stories about drinking, trips to Memphis, D.C. and Chicago, toast (a popular item this month), gross home surgery and lots about its home town of Little Rock with plenty more packed in. I couldn't get behind the drunk driving stories, but it's a good first effort. (MJ)
J.F. Pugh / 110 So Summit / Little Rock, AR 72205

GILJOTIN #15 / $2.00 ppd
11 x 15 - newsprint - 20 pgs - Norwegian
Punk and anarchy meet in this paper. There are articles on Palestine, South Africa, Commandante Marcos of the Zapatista Liberation Front In Mexico and the Haymarket riot in Chicago. There are lots of smaller articles plus lots of photos. This one is definitely anti-fascist! (HH)
UFFA / Box 5133 / Lademoen / 7002 Trondheim / Norway

GIRLHERO #4 / $3.95
8 1/2 x 11 - offset- 28 pgs
I like this comic best of all. A nice color cover of the main characters in outer space and a story about them inside. I have to get the previous issues to understand the storyline, but I think it's about three girls who shoot icky government men and are on the run. The other comic is about a punk rock janitor girl having an affair with a married man. Good illustrations. (SM)
High Drive Publications / 4505 University Way #536 / Seattle, WA 98105

GIRL TALK #1 / $4.00
6 1/2 x 9 1/2 - offset - 40 pgs
I must give them credit for obtaining the perfect comic book size and the neat Marilyn Monroe story, but that is about it. I did not care for the drawings or the story lines. When I read comics, I want silly fiction, not sincere life stories. I feel bad saying this, for they are very girl positive, but maybe you would like it. (SM)
143 West 96th St #10D / New York, NY 10025

GOGGLEBOX #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 76 pgs
Sex and drugs and rocknroll. It's all in here as well as hitchhiking, blood, hippy festivals, crazy punx, love, lust and small town USA. Jenn has the ability to write about her travels and experiences in a way that is truly interesting and honest without alienating readers. Basically, this girl can write. By far one of the best zines I've read in months, and dare I say it; it's even better than... you know... (the C-word). (ML)
Bloodlink Records / PO Box 252 / New Gretna, NY 08224

HE IS JUST A RAT #1 / $2.75 ppd(?)
6 1/2 x 10 - offset - 50 pgs
I remember having seen Tony Walsh's "Ratboy" strips in 'zines here and there for a while, and now apparently he has a full-sized printed comic book to work with. Ratboy works in a fast food stand and poisons the customers. Ratboy gets evicted from his apartment. Ratboy gets mixed up in a carnival freakshow. And so on and so forth. Neat stuff, though the artwork seems a bit rushed at times - this might be one of those strips better suited for smaller mini-comics, maybe. (JR)
Exclaim / 7B Pleasant Blvd. #966 / Toronto, ON / M4T 1K2 / Canada

HEAVY ROTATION #6 / $1.50 ppd
8 1/2 x 11 - newsprint - 28 pgs
The first thing you see when you open this up is a great photo of Shaft, from the incredible series of films by the same name. After that it's the usual kind of stuff, an interview with Tesco Vee of the Meatmen, zine reviews, book reviews, tons of music reviews and some editorial writing. Overall it looks great, and the writing is is pretty good. Kind of thin, but worth the price. (JW)
PO Box 3204 / Brandon, FL 33509-3204

HELLBENDER #5 / $1.00 plus stamps
8 1/2 x 11 - copied - 44 pgs
Heard a lot about this zine in other zines that have passed through here, and though this isn't the 'second coming of Christ', this isn't half bad. Taking a lighter approach to things, I found this to be a breath of fresh air in a world of zines with stuffy attitudes and tired politics. Many opinions, a Beatles fascination, interviews with Slayer, Farside, Drowning Room, a person on death row, reviews etc., make up the content, and I'm only scratching the surface here. It's good to see people still know how to laugh and have fun. (MA)
Jason Horton / PO Box 547 / Vails Gate, NY 12584

I CAN BEAT UP MOST PEOPLE #4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Well, this is kind of funny in a dumb way. Lots of rants about the misery of normal college life, alternative music and such. Not all of the rants end up making much sense. But considering everything, it's pretty funny to read. (LH)
T3B0 / 361 Hillman Ave / Staten Island, NY 10304

IMAGED #1 / $1.00 or stamps
5 1/2 x 8 1/2 - offset - 20 pgs
Here's a first attempt at putting out a photo zine, and while the editor made some good calls at having the pictures screened and printed in offset, the actual quality of the pictures themselves leave a lot to be desired. Pics of some exciting bands (Jawbreaker, Julia, MDC, Snuff, Implement, Mohinder, etc) suffer from poor composition and bad lighting. Maybe more practice and some time in a photography class should be considered before putting out the next issue. (MA)
Jeff Owen / PO Box 5808 / Glendale, CA 91221-5808

INSIDE FRONT #6 / $4.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is possibly the most valuable source of information to the straight-edge scene. Tons and tons of news and reviews of bands, labels, zines, and whatever else you can think of, and some things you can't. Amongst the reviews and news, you'll find interviews with Starkweather, Unbroken, an article on social Darwinism, root beer, and more. This also comes with a tape compilation featuring bands from Europe and America: Lash Out, Abhinanda, Tension, Backlash, Timescape Zero, Otis Reem, Atlas Shrugged, and Brother's Keeper. Obvi-

ously a lot of effort was put into this project. (MA)
Inland Empire / 2695 Rangewood Dr. / Atlanta, GA 30345

INSIGHT #4 / $5 ppd
8 1/2 x 11 - offset - 100 pgs
This comes with a free 7" and sticker, so the price isn't that exorbitant. There's a lot to read in here, and it's packed with personality and humor (some of which I found offensive, but I'm a humorless European). Although it's basically a music magazine, the actual content is quite varied, as they cover many different styles of music. The reviews section is especially diverse, and the reviewers manage to display some character. Interviews with Firestone, King Diamond, Mt Shasta, Duane Denison, Caspar Brotzmann, and castration magazine Enigma. Other features: Jon Spencer, Famous Last Words, fun on the Internet, and why Jerry Garcia must die. Neat layouts and 4 pages of John Yates round out the package. Wish I'd got the 7" too. (AM)
PO Box 51592 / Kalamazoo, MI 49005-1592

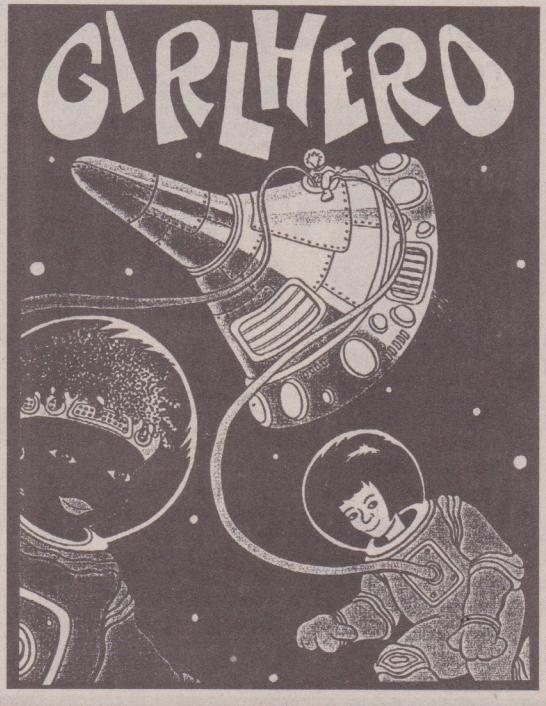
JUMBO SHRIMP #9 / $1 ppd
7 x 8 1/2 - copied - 34 pgs
Well from the sound of it, you might think this zine is from Bumfuck Louisiana, with redneck commentary. But instead it's from a lake in Minnesota and has some rad stuff to say. First off, there's a travelog about the US from a German exchange student, then a piece on Lemurs, Huggy Bear, the movie Liquid Sky, Cozumel, and plenty of reviews. I think this issue of Jumbo Shrimp is one of the best ones so far. (JX)
PO Box 667 / Prior Lake, MN 55372

MAN WILL FESTER #3 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 40 pgs
Pretty cool zine from Tallahassee, Fla, where apparently the jock/Christian/yuppie problem is even worse than in the rest of the country. Has a sad story about some vagrants that got run out of town by the cops, a section on a flamboyant local crazy, King Love, a skippable thing by GG Allin, good rants about hippies, corporate agribusiness, interviews with Tesco Vee, George Tabb and more. (CS)
Sandy / 1329 Nylic St / Tallahassee, FL 32304

MONKEYSHINE #5 / $1.00 + 1 stamp
5 1/2 x 8 1/2 - copied - 44 pgs
The best thing about this is the interview with Grace LLewellyn, author if a couple of books that aim to dispel the myths

of the benefits of a formal, traditional education. It also has an article about living in a punk house and putting on shows in the basement, along with some personal writing and some poetry. I enjoyed reading it. (JW)
PO Box 95203 / Seattle, WA 98145-2203

NEW BRAND #9 / Free, but send stamps
8 1/2 x 11 - newsprint - 32 pgs
Just like the title says, " Music Skateboard Freestyle Monstertruckin Fun". Plenty of pictures of all listed above, an interview with No Use For A Name and The Chubbies, and a bunch of ads. I think you kids should get this because free things are nice



and should be supported. (SM)
PO Box 184 / Vinton, VA 24179

NO ROOM FOR SQUARES #2 / $2 ppd(?)
8 1/2 x 11 - offset - 43 pgs
Wowee, what a good lookin' zine! Fortunately what is written inside is not a professional as the looks of it. The editor and main contributor is a boy riot grrl, who has some strange dietary problems and addictions. Interviews with Erin Smith of Bratmobile and Avail. There are also record and zine reviews, and some finely reproduced photos of Bikini Kill, Heavens to Betsy, Excuse 17, etc. Reading this zine is very similar to being stuck behind someone in line who starts talking to you for no reason and ends up telling you their life story. (JB)
Recluse Productions / 5537 Old Ranch Rd. / Sarasota, FL 34241

NOW A LIMO #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is all thoughts on this and that, kind of a hodge podge really. Still pretty good and thoughtful. Stuff like sexism and intolerance of those who are intolerant, the kinds of arguments which go round and round, so there is certainly no harm in taking them around once again. Has the essentials for this kind of zine; honesty and thought. (GF)
474 Woodlawn / St. Louis, MO 63119

PANTS THAT DON'T FIT #7 / $1 or trade
5 1/2 x 8 1/2 - copied - 44 pgs
This here's an all-comix issue that's got a bunch of good, fucked-up artists. There's Fawn Gehweiler's "Sweetheart Tree", "Jesus Christ land", and a lot of other shit. (SC)
John Gerken / PO Box 720716 / San Jose, CA 95172

PINKUS BLANK #2 / $1 and 2 stamps
8 1/2 x 5 1/2 - copied - 38 pgs
An intensely personal zine, dealing mostly with overcoming an abusive boyfriend. The serious and often disturbing text is juxtaposed with cutie cutie grrl images. (baby stickers, kitty pictures, etc.) While this zine falls into some of the same preachiness traps of other riot grrl zines, it manages to be honest enough to go beyond that. It is the honesty of the zine, and its writers and editor, that kept me interested. Reading this zine was a very real experience for me, it made me feel outraged and weird inside. Basically it made me feel, something which few zines manage to do. (JB)
Dawn / 5171 SW 19 St. / Plantation, FL 33317

POLYVINYL PRESS #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
This is full of reviews and shit from Illinois. Interviews with C-clamp and Poster Children. A lot of info on the Illinois scene. (SC)
PO Box 1885 / Danville, IL 61834

POOL DUST #24 / $1.50 ppd
8 1/2 x 11 - newsprint - 56 pgs
Long running Seattle skate zine. It's called *pool* dust, cos it concentrates on the riding of backyard swimming pools and other concrete. I found it hard to relate to the hard core do or die attitudes of some of the writers as I'm a wimpy-ass BMX kid whose knees quiver at the sight of vert. Also contains music news and reviews (mostly local garage punk) and interviews with the Latchkey Kids and the Sinister Six. The layout is sometimes difficult to read, but is punk, and the skate pics, although good, are too small. (AM)
PO Box 85664 / Seattle, WA 98145-1664

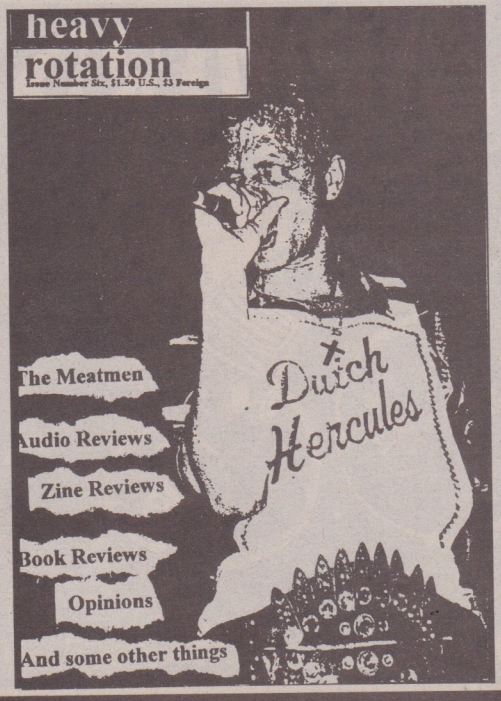
PSYCHO JOE #4 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 34 pgs
"Thirty-four Pages of Death and Destruction". This mini-comic consists of the adventures of a twelve-year old with an unhealthy interest in guns, hard drugs, and violence. It's mostly single-page strips that end in gunplay or some kind of bodily harm to one or more of the characters. I think I've reached the saturation point of 'zines and comics mired in the whole "serial killer" thing - I mean, doesn't it seem a bit unoriginal? And aren't there better things to devote your time and energy to? Whatever. The artwork itself is well - done and the humor comes across well in limited doses - if this is your thing, then jump on it. (JR)
Scott W. / 1133 E. Pleasant #210 / Milwaukee, WI 53202

PUNK PLANET #6 / $2.00
8 1/2 x 11 - newsprint - 96 pgs
I am glad to see the increase of pages... Interviews with Capitalist Casualities, Mary Lou Lord, Fakir Musafar. and NoFX, an article about how music isn't harmless, a Dirthead cartoon, stupid fiction stories, and your standard reviews. The best part is the blue Red Aunts flexi included, but poor me, some jerk tore it out before putting it in my bin. (SM)
PO Box 1711 / Hoboken , NJ / 07030

RABID BADGER #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
This is a really good first issue. Reading it made me feel like I was living in New York again. Well written stories, poetry that doesn't hurt to read and some odd reviews. Cheap, too. (JW)
648 Manhattan Ave. / Brooklyn, NY 11222

RED POP REVENGE #3 / $1
5 1/2 x 8 1/2 - copied - 40 pgs
When I started to read this, I rolled my eyes at yet another Cometbus style rambling journal. However, there was a certain sweet element to it that appealed to me. Stories about traveling, coffee, welfare, love and toast. Personal and upfront, these tales had enough of a twist to make me like 'em. (MJ)
Desota / PO Box 5504 Unit B / Victoria, BC / V9R 6S4 / Canada

RIPPING THRASH #10 / $3.00
6 1/4 x 9 - printed - 28 pgs
English zine with an international focus. Football riots, scene reports (Brazil & Italy), interviews with Millions of Dead Cops, Couch Potatoes and Blood Sucking Freaks (those are bands, in case you weren't sure), and that darned Japanese cult; all reported on in painfully small type. (BA)
PO Box 152 / Burton-On-Trent / Staffs. DE14 1XX / England



SECOND GUESS #12 / $2.50 ppd
5 1/2 x 8 1/2 - offset - 80 pgs
Living in towns like Reno usually leaves people with a few options, you either marry young and become miserable like your parents, you can become self-destructive, or you can use the boredom as a catalyst to rise above the odds. The editor, obviously, chose to persevere. Here's a zine that is a definite cut above the majority of zines out there today. It's insightful, well written, strong in it's critiques, and applies a logical approach to things that most people would rather hang a slogan on, if bothering to notice at all. There's *not* a weak section in here at all! Interviews are with Tom Frank from The Baffler, Kevin Seconds, a conversation between Sicko and Zoinks!, extensive reviews, an article on the Yo-Yo-A-Go-Go festival, a journal excerpt, opinions, a look at D.I.Y. punk economics, and the best part, the economical side of publishing in the 'punk world'. Excellent. (MA)
PO Box 9382 / Reno, NV 89507

72 JELLYBEANS #4 / $1 or trade
5 1/2 x 8 1/2 - copied - 16 pgs
Here is a nice sloppy meander, with interviews of Pipe and the Ribcage Wrestlers, reviews, "how to do yer own zines" and a bunch of opinions. (SC)
Matt / PO Box 6657 / Boone, NC 28608

STAY WILD #2 / $3.00 ppd
12 x 8 1/2 - copied - 56 pgs - German
This one is packed full of ads, reviews and articles on bands, including Public Toys, Peter Pop, Splatterheads, Sound Explosion and Lookout Records. There are also lots of interesting graphics, including a spread on Betty Page. This zine captures the fun of being into punk. (HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STY ZINE #20 / $1.00 ppd
16 x 27 - newsprint - 16 pgs
This is definitely a "boy zine". Take that as you will... there's a lot about skating, interviews with the Sticker Guy and Aaron Elliott, as well as writing about picking locks, theft and "what is punk". Not exactly mind blowing, but at least it's cheap. (ML)
PO Box 2192 / Bloomington, IN 47402-2192

SUBURBAN VOICE #36 / $3.50 ppd / $5.00 overseas
11 x 8 1/2 - printed - 88 pgs

There are interviews with Wayne Kramer, New Bomb Turks, God And Texas, Raw Power, Arcwelder and Bad Religion. A 7 inch comes with this zine; a Dischord Tribute, with Sinkhole, Horace Pinker, Bruisers & Shattered Silence. Zine also includes reviews, letters and ads. (HH)
PO Box 2746 / Lynn, MA 01903

TABLETOP #5 / 1 stamp
8 1/2 x 11 - copied - 24 pgs
An super interesting to read zine that is mostly about Baltimore. Never been there? Never cared? Read this zine and check it out. The hand done (mostly hand written) layout is wicked refreshing after one compu-generated zine too many, too. My favorite parts were the printed quotes by Sue's friends and the quotes they overheard. Here's a sample — guy one: "I hope this band (Avail) doesn't sound like Rorschach." guy two: "You mean the guy from Welcome Back Kotter?" What are you waiting for? Go send away for this right now. And throw some cash in the envelope, too; this is worth more than 1 stamp. (CS)
Sue / PO Box 10114 / Baltimore, MD 21285-0114

TEEN FAG #4 / $3 ppd
8 1/2 x 11 - copied - 40 pgs
A zine that consistently gets better. (slicker as well). This issue features writings on pro-life queers, NAMBLA, and queer serial killers and also has lots of letters, reviews and editorial type stuff. Overall, a good read. (ML)
PO Box 20204 / Seattle, WA 98102

THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY #3 / $2 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
I feel pretty stupid because i can't remember where this quote is from, and I'm sure its relevant. Alas, I'll just tell you what's in TWIHAIHTTS. First there's a piece on where the money goes if you do sign to a major and why it's bogus, then some notes on action movies, the meat industry, show reviews, a hilariously fake interview with Eddie Vedder, Monarchy, Nestle Corp, and some record reviews. All this from an Aussie view too. So check it out already will ya. (JX)
PO Box 3064 / Unley S.A. 5061 / Australia

TIGHTROPE / $3 or trade
8 1/2 x 11 - copied - 32 pgs
Demonstrating the use of a zine as part of a healing process, this has a lot of personal writing and graphics about feeling crazy and dealing with the mental health care system, especially as a woman. There's also some useful info on herbal remedies. It's kind of too personal and "hippie-ish" for me - but my big complaint is that a better use of space and smaller print could've made this zine more affordable. (ML)
Hot Pants/CP 5756 Succ. C/Montreal, PQ / H2X 3T7 / Canada

TOMATO #2 / $3.75
6 1/2 x 10 - offset - 28 pgs
A pretty swell comic book. Lots of stories, including growing up in the 1970's, neat facts about Countess Elizabeth who tortured hundreds of little girls, the continuing saga of main characters "Birdie" and "Spike" and their nude picture adventures. (SM)
Starhead Comix / PO Box 30044 / Seattle, WA 98103

UNDER THE VOLCANO #25 / $2.00
8 1/2 x 11 - printed - 64 pgs
A real fine interview with Tim of Avail is the highlight of this latest UTV. Also features the usual reviews, short articles (On the much reported death of punk, Donny the punk on Ska, snowboarding, etc), interviews with Peter Murphy, No Use For A Name and Caspar Brotzmann (Master of the mindfucking electric six strings, and offspring of a member of punk/jazz kings Last Exit). (BA)
PO Box 236 / Nesconset, NY 11767

UNDERDOG #11 / $2.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
The 'Punks + Computers = ???' issue—not exclusively technological, but mostly. It's really well done - there's a ton of information presented here, and regardless of your background, there's probably something you don't know. I've said it before, but it's still true - Underdog is one of the few 'punk' zines that's managed to carve a niche that's totally unique - a feat not to be undervalued. Another great read. (TM)
2252 N. Elston Ave. 2nd Floor / Chicago, IL 60614

VERA KRANT #9 / $1.50 ppd
8 1/2 x 6 - printed - 32 pgs - Dutch
El Vez made the cover, and it's a good one. There's stuff on the bands Huevos Rancheros, Gizzards & Splitter, and Gutterball. Also has columns, reviews of movies, live shows and sports. (HH)
Oosterstraat 44 / 9711 NV Groningen / Netherlands

WAITER, THERE'S A CONSPIRACY IN MY SOUP #3 & #4 / $3.00 ppd each
8 1/2 x 11 - copied - 36 pgs
Humorous zine with a sarcastic slant that, along with a few good belly laughs provides food for thought. The third issue's theme is on Anarchy, with the editor writing about his take on the ideology, that reads easy, and not stuffy and 'intellectual' like some. Also inside are thoughts on the A.L.F., veganism, Kurt Cobain, recollections of a hesher past, clippings, reviews, and a little more that I'm not doing justice to. The fourth issue has no theme, but yet is full of words on family values, reunions, a

few conspiracy theories, conspiracy news, Jeffrey Dahmer, reviews and more. The layout is chaotic as hell, with text from various sources reprinted everywhere, original text, of course, mixed in, and graphics scattered throughout. Set up like this, makes this a read that is not easily done in a matter of minutes. Is that a bad thing? Tons of free crap comes with each issue. (MA)
3185 Kilmer St / Port Coquitlame, BC / V3B 3K2 / Canada

WHIMPY #0 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs
Get out your magnifying glasses for this reading experience!! Former editor of The South Shall Burn Again returns with a new zine that carries on the fine tradition of 'shrink it all down and cram it in on as few pages as possible' format. Along with words on the co-opting of punk, you'll find mail interviews with Suppression, G.N.P., Uutuus, Union, Mylkio, and Times Square Preachers. A zine that dares to ask Union about junk food! (MA)
PO Box 410892 / San Francisco, CA 94141-0892

WORLD WAR THREE ILLUSTRATED #22 / $3.00 ppd
8 1/2 x 11 - printed - 104 pgs
This latest installment in the long running political satire/cartoon magazine is worth it just for the rip-off Time magazine cover along. Anyway, inside it is chock full of funny, thought provoking, and unsettling comics. (CS)
PO Box 20271, Tompkins Sq. Stn / New York, NY 10009

MORE LISTINGS

BABS LUST #16 / $1.00 ppd
A Northwest punk roundup, reviews, poetry, etc.
2418 Western Ave. / Seattle, WA 98121-1322

BEAT OFF #1 / S.A.S.E.
The title of this pocket size zine pretty much says it all. Dedicated to masturbation with the editors' thoughts and experiences on the subject, along with words from NoFX on tugging the tamale, and badly reproduced pictures of naked women to aid you along in your quest.
Satisfaction Guaranteed / 6 Oak Ct / Poughkeepsie, NY 12603

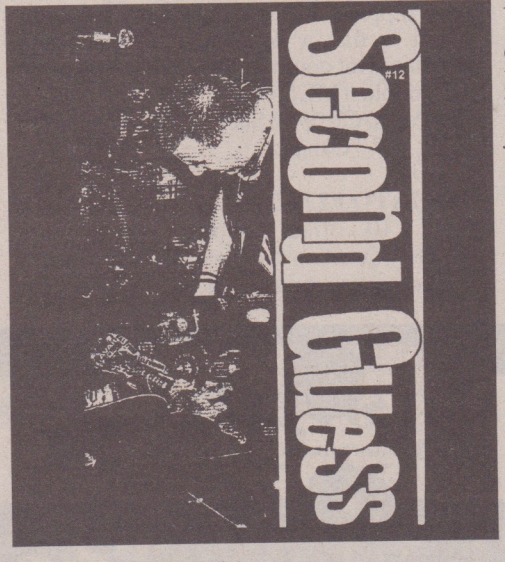
BRAIN EATERS #1/ $1.00 ppd
Extensive interview with Merle Allin of the Murder Junkies, a short article on major media firms, reviews and clippings.
Steve Dink / 56 N. High St. / Thunder Bay, ON / P7A 5R3 / Canada

CLONES #1 / 4 stamps
Interviews with John and Rob Wright, and The Barfing Beauties, along with opinions, recipes, reviews and comics.
Marc / 5 Bruder St / Keene, NH 03431

COW PAT #3 / $2.00 and 1 IRC.
Interviews with Lawn Smell, and Ida, Sweden and Australia skate reports, reviews, comics, etc.
Ben / Kingswood Lodge / Swan Bottom / The Lee / Gt. Missenden, Bucks / HP16 9NU / UK

CRASS MENAGERIE #11 / S.A.S.E.
The most informative newsletter on grind, metal, hardcore punk, noise and whatever else. Reviews and information mixed with opinion. Interesting stuff if you like any of the music discussed.
356 N 550 E 23-3 / Ephraim, UT 84627

CRINGE #5.2 / 2 stamps
This is an e-mail zine, compiled through entries sent via e-mail. New, reviews, letters, band listings, hangouts, etc. for the Ohio State University area.
2116 N. High St. #26 / Columbus, OH 43201



CUP O' JOE #2 / 1 stamp
Tiny zine with quick thoughts, song lyrics from various bands, and poetry.
Joseph F. Kuzemka / 1136 Lamberton Rd / Trenton, NJ 08611

DON'T BE AFRAID #2 / .50 cents
Article on the Yo-Yo festival, an interview with Jon Dalleen, poetry, opinions, etc.
Mike Stewart / 529 SE. Grand Ave. #10 / Portland, OR 97214

DORKAGE #1 / 2 stamps
Reviews, top tens, clippings, opinions, and a thing about Jello Biafra and the 'MRR foot soldiers'. Whatever...
8372 E. Appomattox / Tucson, AZ 85710

DRIVE BY SHOUTING #2 / $2.00 ppd
Interviews with Blink, Super Nova, (a fake interview) and Rancid, along with how to make your own cider, reviews, etc.
Britton Wingnut / PO Box 67691 / Phoenix, AZ 85008

DWGSHT #2 / $1.00 ppd
A lot of columns, a script for a nonexistent television show, reviews, and a hatred of hippies, which definitely is a quality I look for in people.
PO Box 2819 / Champaign, IL 61825-2819

EAT ME WITH A FORK #1 / 2 stamps
Clippings, reviews, opinions, and a pro-life stance. No thanks, I don't need someone in punk handing down their morally righteous bullshit to me. Save it for church and your Young Republican meetings.
Brandon Zeigler / 4145 N. Talley Rd. / Columbus, IN 47203

GOOD CLEAN FUN #12 / $1.00 ppd
Strip art from the pen of Gene Mahoney, along with letters and opinions.
Box 843 / Redwood City, CA 94064

GREGJAW #? / 1 stamp
Hate is the theme of the issue here. Mayhem, death, blood and more! Gregjaw goes after all that is 'good' and gives it the treatment it deserves. Any comic character that kills characters from the Family Circus strip is alright by me!
46 Harmon Rd / Edison, NJ 08837

HELTER SKELTER #6 / $1.00 ppd
Article on William S. Burroughs, selling out, opinions, and reviews.
3519 Woodbine St / Chevy Chase, MD 20815

HOOFSIP #8 / $2.00 ppd
Interviews with The Bollweevils, and Sink Hole, art, fiction, reviews, etc.
Dan Augustine / 2398 Lee / Utica, MI 48317

INTY BINTY #13 / S.A.S.E.
Probably the most tweaked zine out there. There's a weird writing piece, a comic and reviews.
PO Box 621 / Grayslake, IL 60030

INTY BINTY #14 / S.A.S.E.
I don't know what they're putting in the drinking water at Grayslake, IL., but whatever it is, it's having some serious effects on the editor of this zine. More writings from the damaged mind of Tony Binty, a comic and reviews. Maybe you should invest in a water filter.
PO Box 621 / Grayslake, IL 60030

JACKKNIFE SEIZURE #13 **GOATBREATH** #6 / $2.00 ppd
The Jackknife Seizure side is mostly clippings with a couple of opinions. Huh? The Goatbreath side is made up of thoughts on life, punk, etc.
530 Moreland Ave / Atlanta, GA 30307

JIVE HONKEY #? / .25 cents and a stamp
Catalog of zines, new and old.
2040 W. Lemoyne #212 / Chicago, IL 60622

KAOTIC ORDER #6 / 2 stamps or trade
Words on the Oklahoma City bombing, reviews, clippings, opinions,and a ton more.
Jay / 109 Pilgrim Cir. / Madison, AL 35758

KILL THE SCENE #? / $2.00 ppd
This issue is more or less a 'special' edition, in that it is only the Murder Junkies tour diary of 1994. If you're curious to see what went down in the two and a half weeks these guys were on the road...
PO Box 9042 / East Ridge, TN 37412

LA MACADAM #6 / $2.00 ppd
From Quebec, written in French, covering ska, punk, and rock. Bands features are Overbass, Amnesie, Berurier Noir, etc.
1230 Rue Godin / Joliette, PQ / J6E 2R3 / Canada

MAKE ROOM #4 / $1.00 ppd or trade
Interviews with Gas Panic, 1, 4, 5's, reviews, opinions, and a hilarious excerpt from the Internet discussing the band Judge. Are they hardcore or metal? I say they're shitty metal.
Typo / 3118 Keller / Temple, TX 76504

MOO COW #16 / S.A.S.E.
This is the second to last issue, and it's a shame because I thought this was beginning to turn into something really interesting. Well written pieces on relationships, a cathartic piece, reviews and a letters section.
38 Larch Circle / Belmont, MA 02178

MY OWN FANZINE #1 / $1.00 ppd
A Ramones crossword puzzle, reviews, opinions, fiction, etc.
Daffy Hoenack / 5501 Valley Lane / Edina, MN 55439

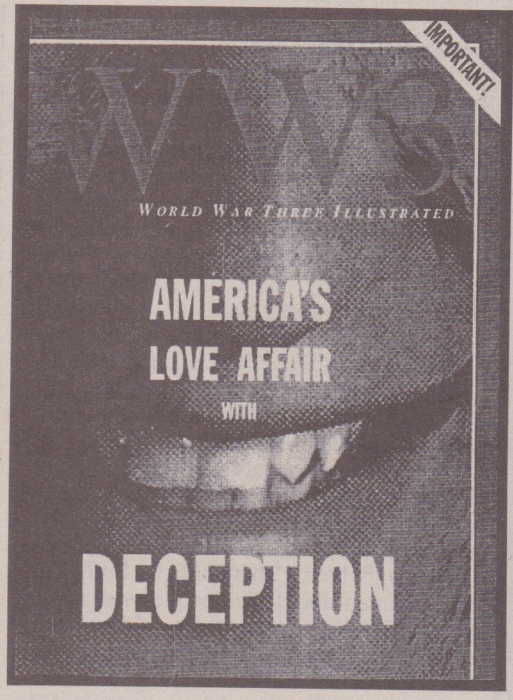
NERVOUS CLOWN #2 / $1.00 ppd
Humorous zine with many words on punk stuff, social issues, etc. Interview with Spent Idols and reviews round out this publication.
PO Box 680 / Hackettstown, NJ 07840

NEVERMORE #1 / $1.00 ppd
Straight-edge zine with Endpoint, Autumn, Mouthpiece, Farside, and Integrity, along with a New Jersey scene report, poetry, opinions, and reviews.
Joseph F. Kuzemka / 1136 Lamberton Rd / Trenton, NJ 08611

NGG #2 / $2.00 ppd
Interviews with Man Or Astroman?. One Louder, a discography of the The Mono Men, a write up on Jesus Lizard, columns, reviews, etc.
6 Mulberry Way / The Beeches / Ely, Cambs / CB7 4TH / England

NOAF! #3 / $1.00 ppd
Lehigh Valley scene report, opinions, reviews, etc.
509 Woodlawn Ave. / Bethlehem, PA 18018

OI-PUNK #3 / $1.00 ppd
Interviews with Black Coffee Records, and Horrendous, along with reviews, clippings, opinions, and an interesting piece on FEMA.
PO Box 770896 / Eagle River, AK 99577



OSWALD #2 / 3 stamps
Article on the Detroit Music Festival, Star Wars, D.I.Y. film making, Kentucky Kingdom theme park, and more.
Chris Walls / 306 A E. Maxwell St. / Lexington, KY 40508

PROPS UP! #1 / $1.50 ppd
New graffiti zine with a punk focus. Clippings from various sources, words on graffiti, and reviews. Not to worry, the flix are done on a color copier, not the clearest, but it beats the hell out of black and white. You gotta start somewhere, right? I say more graffiti flix, and less text!
Aaron Arel / 3042 Wisconsin Ave. / Crystal, MN 55427

RATIONAL INQUIRER #3 / $1.50 ppd
Interviews with: NoFX, Walleye, The Goops and The Crumbs. Poetry section and MRR-type columns. Ads, zine and record reviews and a scene report from Croatia.
Rational Inquirer / 2050 W. 56 St. suite 32-221 / Hialeah, FL 33016

RATS AND CHEESE #7 / 2 stamps
Haven't seen this one in a while. Latest issue with Iggy Pop, Boris The Sprinkler, Electric Frankenstein, and Evil Eyes, along with reviews of live and recorded muzak.
Mark Death / 9288 Cloister West / Richmond, VA 23229

ROUND FLAT RECORDS #0 / 1 stamp
Catalog of CD's, tapes, seven inches, albums, and twelve inches. Low prices and something for everyone.
PO Box 1676 / Amherst, NY 14226

SECOND NATURE #2 / $3.50 ppd
Second effort from this zine, and it's much improved. Musically, it's on the metal - core side of the straight-edge with Chokehold, Integrity, and skateboard company Foundation, skate and BMX pros - Rick Thorne, Labal Phiedias, photos, reviews, and opinions.
PO Box 11543 / Kansas City, MO 64138

SISSY #1 / $1.00 ppd
Smoking, "Are You A Gangsta"? quiz, reviews, an 'advice' column, The Good Girls Gone Nasty, fiction, etc.
111 Dallas Ave. / Newark, DE 19711

SPOOKY POOP #15 / $1.00 ppd The Queers, reviews, and opinions.
929 Overlook Rd / Whitehall, PA 18052

SQUAREPEGROUNDHOLE #2 / .50 cents
Journal style zine with day to day entries about life and punk related events.
Vigilance Records / PO Box 4021 / Attleboro, MA 02703

TAIL SPINS #24 / $3.00 ppd
Archers Of Loaf, Frank Kozik, Smoothies, Wayne Kramer, Norton Records, reviews, and much, so much, more!
PO Box 5467 / Evanston, IL 60204

TESTICLE PRESSURE #5 / $4.00 ppd
Interviews with Killing Joke, Polvo, and

Whoregasm, along with reviews, write ups on Epitaph, CMJ music showcase, Woodstock '94, Lolapallooza, etc. Comes with comp tape featuring Whoregasm, The Six & Violence, Speed McQueen, etc.
Propulsion / 176 Madison Ave. 4th floor / New York, NY 10016

THE JOKER #1 / $1.00 ppd
New straight-edge zine done by two people through the mail. Among the many band photos, you'll find opinions on topics of interest within the straight-edge scene.
Jim Dzurovcak / 505 Jasper Lane / Mt. Wilmington, KY 40047

THE NEW ARCHAIC #3 / $1.00 ppd
Anarchist zine providing a critical look at the ills of America politics, social wrongs, etc. Don't take this description in a condescending way, this is actually an interesting zine.
PO Box 45133 / Seattle, WA 98145-0133

VERA KRANT #10 / $3.00 ppd
More from the most consistent and frequent zine in existence. Trumans Water, Nerve, The Queers, a 'where are they now' section and reviews.
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Truly funny zines are few and far between these days, if not practically nonexistent. Snak Fud (pronounced like Snack Food) from Berkeley, is perhaps the funniest zine I've ever read. Each section reads more like a conversation than like a written article or report or whatever. Steering away from the too easy shit talking that most people rely on for a laugh this zine goes for more universal subjects like puke stories, pet deaths, run-ins with cops, and other tales of hi-jinks. Why does this introduction sound like something that was written by some old fart for your local newspaper? Hell if I know. So anyway, without further ado... Interview was done at Chris' house in San Francisco by Matt Average

MRR: Start off with a history of Snak Fud.
Chris: I started it in Berkeley of '92, when I couldn't talk to anyone, which is why I started it. I don't know if you've ever seen the first issue, it's really embarrassing, it's a lot more serious. Some of the stuff is still funny, but it was a lot more serious. So many people thought this thing I made up about the Fumanchugazi was true, that I really got sued by Fugazi for making a joke about them... I just started Snak Fud as way to talk to people, and I just kept it going because I'm compulsive.

MRR: So has it worked? Do you talk to more people now?
Chris: Yeah. It totally works. A lot of times there will be people that I meet and I talk to, then I see them later and I don't say anything to them because I'm, whatever, usually I'm not 100% sure it's that person... It works because it' like A) it's a good way to break the ice, and B) hopefully if I give it to them or I talk to them they'll say, "Oh I saw it". Or if there's somebody that I don't talk to anymore, but I'm pretty sure it's someone I knew, I could give them a Snak Fud later and then they won't think I'm as big of an asshole.

MRR: In your most recent issue you mentioned something about copyrights and your job. Is that your job?
Chris: My real job is that I work at a computer magazine, and I wrote this home office section on copyrights for people who have their own small offices, and so I know a lot about it (copy right laws). That's the one thing I'm really adamant about. If someone wrote to me and asked (to use my stuff) I would let them reprint something. But other than that I never would. I'd seriously love to fucking sue somebody who stole from me. That's not true, I'd just love to have nobody steal from me. Nothing sucks worse than when you get a zine, and it doesn't even reprint anything interesting, it's reprints from somebody else's zine. It's like you can't even think enough for yourself to do your own zine, you can't even steal from something reputable, you've gotta steal from another zine that's in the scene. So you're reading the zine, you pay for it, and you've already read it in a good zine. That's really annoying. People should just fucking do it themselves.

MRR: How did you copyright your stuff?
Chris: Legally, all you have to do is make something and you own the copy rights. But you can register copy rights, just call the copy right office in Washington. It's $20. The other cool thing is, if it's a magazine, you can get a number or you can say it's a book and you can have it in the Library Of Congress.

MRR: So is Snak Fud in the Library Of Congress?
Chris: It isn't, because I haven't actually registered yet, because it costs $20. But I'm going to. You don't even have to put the copy right symbol on it, but you can if you want to. As soon as you make something, it's copy righted. The only difference if you register it is you can get lawyers' fees if you sue somebody. If you don't register it you can't. That's the only real difference.

MRR: Do you have a true pet death story that you have never printed before?
Chris: Okay, a true pet death story that I could never print, because my family reads Snak Fud, is that sister, who has been going through really tough times lately, her marriage is breaking up, and she just lost her job right after she just bought a house with her husband, who now doesn't live there anymore... She has some cats, who are really cool cats, and she then adopted a police dog. Some people in the family thought it was a really bad idea for her to adopt a police dog, what with losing her job and everything, but she needed something else in her life, whatever, add some stability. Well, the police dog either was really well trained, or wasn't really well trained, but for whatever reason, it ended up catching one of the cats and was just shaking it. My sister ran over and kicked the dog, and the dog let go of the cat. The cat was super fucked up, and it ran down stairs and hid behind this wall. My sister is totally freaking out because this dog she loves just killed this cat she loves, and she couldn't get the cat out form behind the wall. So she had to call this guy, some wall removal service, to come tear down the wall. The guy came and ripped out the wall, and they took the cat to the vet. It was there for hours. My sister was super traumatized. The vet comes out, "Well, we can save it. Well, no we can't. Well, we can save it if we take off it's legs. Well, we can save it if we take off one leg and the other drags behind it". The end result was they had to put it to sleep. So my sister obviously felt terribly guilty about the whole thing. That on top of other things totally tripped her out and she became super depressed. Now, she's fine and back on her feet. Obviously I could never put it in Snak Fud because she feels really horrible about it, and she reads Snak Fud. It's kind of ironic that that's the great untellable secret true pet death story.

MRR: Now it's been told. What inspired

you in the first place to start a section like "True Pet Death Stories"?
Chris: Well, my dad had one that was really funny, but it's super lame if you hear it now. But my dad can tell it really funny. Compared to the other true pet death stories, it's basically about a dog that was on the porch, tied up, and it saw a rabbit and ran off the porch and hung itself. The funny part is the guy who originally told the story to my dad, was like, "Yeah, so it hung itself", and he just kind of sat there, "No cigarette, no note, nothing". That was super funny. I knew this girl that I had dated a couple of times in Boston, and she had like a zillion true pet death stories.
MRR: What about animal rights activists? Has anyone ever wrote you a letter saying they thought it was offensive?
Chris: The funny thing about "True Pet Death Stories" isn't laughing at a pet who is dying, it's actually about how fucking stupid the people that kill their pets are. Like the fucking moron who filled the gerbil tank with distilled water, because it was an aquarium. Get an aquarium for a gerbil, so they filled the aquarium with water and put the gerbil in. The funny thing is the stupid humans, not the dead pets. Sometimes dead pets are funny. Sometimes they're just gross. Like the dog who was set on fire. I only printed that because that was like the grossest one ever. That was kind of like scary.
MRR: What about the urban folklore section?
Chris: That's just cool. The whole thing with Snak Fud is like what we were doing before the interview. The thing I like most is going out and doing cool stuff, but the thing I like doing most is sitting around with old friends and telling stories. That's fun. But what's also fun is when you first meet people and everybody's telling stories. Everyone can bring out their best story. It's super cool when it gets to the point where people are like, "I got the next one! I got the next one!" There's just this group of people telling really cool stories.
MRR: The thing I like most in the recent issue was the stuff about the jocks.
Chris: Oh yeah. The thing about the ways to spot a jock was written when I was in high school. I couldn't write that now, but in high school it was a constant war with jocks. Most of the stories about jocks are just the typical 'us getting beat up'.
MRR: Was a lot of it because you were into punk?
Chris: Yeah. We listened to a lot of ska and a lot of new wave, but we were in a punk band because we couldn't play anyway. That was back when a fanzine could have easily reviewed a band like XTC and the Minutemen in the same zine, and nobody would have thought anything. It was kind of back when punk and new wave were closer. Not only were we punks, but we were, in everybody else's eyes, 'druggy faggots'. The funny thing, a couple of months a go I was in the McDonalds over in the Fillmore, kind of Western Edition, and I was standing there, and this guy called me a fag. In high school that used to piss us off, but now, if I'm still getting called a fag, then I'm doing something right. I don't know what.
MRR: How about a puke story?
Chris: I good one. I went to this college in Boston, and they had this thing called Back Day Ball, or something, and I puked on a cop. We all went to it as a gag, and we got super plowed before hand. We get there, I'm super drunk, and then I drank a bunch of Southern Comfort, just one sip too many. I was dancing with somebody, and then I was like, "I got to go to the bathroom". I was sitting in this stall,

and it was locked, I was totally praising the toilet, and I was like, "If I pass out, I'm going to die. I have to throw up". I'm not usually a big drinker, so I'm not good at throwing up. The next thing I know there was a cop, I think he reached under the stall and dragged me out, and he's shaking me awake. I totally passed out. He drags me up, and he says, "You've had to much to drink buddy"! I'm like (in a drunk voice), "I'm sorry officer". He drags me, and is just fucking shaking me, all over the place. I was thinking, "This cop is trying to get me to puke so he can arrest me". Finally, the cop was like, "What are you going to do"? I say, "I think I'm going to go home". He's shaking me, and I'm almost about to puke on him. He lets me go. I wander away, and i get to the escalator, and I look at this ashtray, and I'm like, "I could puke in that ashtray". But I'm already half way down the escalator, and I was just like, "No, I'm going to puke all over myself". So, I was like, 'blaahh", cupping it in my hands. It didn't gross me out because I was drunk. It splashed on the people in front of me, and the escalator. I'm standing there, with puke dripping through my fingers. I get to the mezzanine level, and this security officer runs up and says, "Sir! Sir! There's a restroom right over here"! So we're going, and I'm puking again, and I see these plants, and I totally projectile vomit onto these plants. What I found out later was that the plants weren't potted plants that were right next to me. They were the tops of palm trees that were on the level below. I hurled over the balcony, onto the bar area of the hotel. I was ten blocks away from my house, and it took me three hours to get home, and I took a cab.
MRR: What are some of plans for your next issue?
Chris: Next issue I'm going to try and print everything that I said I was going to print in issue 8 in issue 7. I have the ultimate 'blood on the highway ' story. It's really gross. I puked when I heard it. It was really nasty. I don't know if I can write it as good as I heard it. I'm thinking about doing an all cop issue. So, if you have any cool stories about you versus the cops, send them to me.
MRR: You want to tell us a cop story? A preview for the next issue...
Chris: I wasn't there, but I wish I was. This happened right after I left town. My friends went a stole a bunch of fire extinguishers from this office building. They get pulled over buy the cops, and the cops are like, "Where did you get those fire extinguishers"? My friend said, "I'm moving them for my dad. They're my dad's". The cop grabbed his license, and says' "We'll just see about that". So, he's gone for a really long time, and everyone in the car is just shitting, they're like, "Fuck, we're going to jail. The whole juvenile delinquent thing is over because we finally got busted". Finally, the cop comes back, swaggering, like a cop, and he's like, "Sonny, it looks like you're in a lot of trouble. I just talked to your mom, and she says she doesn't know anything about any fire extinguishers". My friend looks at the cop and goes, "They were my dad's"! So, the cop takes all the fire extinguishers and writes down all the serial numbers, and he said, "These things are going to get reported stolen, and when they get reported stolen, you're all going to jail". He let them go, and he let them keep the fire extinguishers. The cop left, and they just turned around, went back to the office building, returned the fire extinguishers, and stole different ones with different serial numbers.
MRR: Anything you want to end this with?
Chris: Don't drink coffee. I hate coffee. Send me your pet death stories, and I'll send you something cool. Send me your cop stories too.

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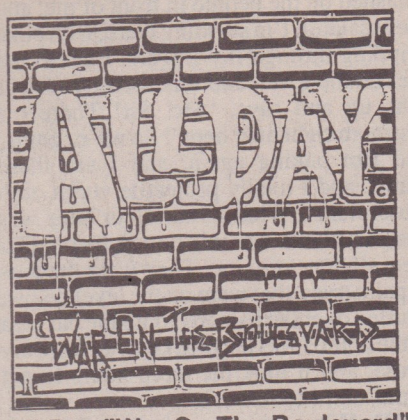

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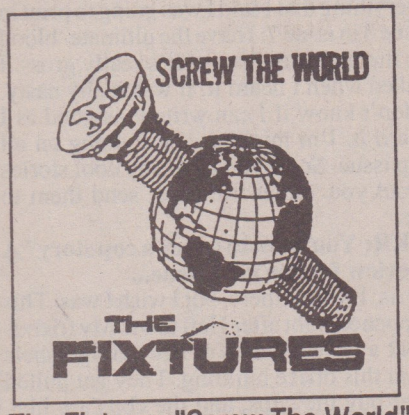

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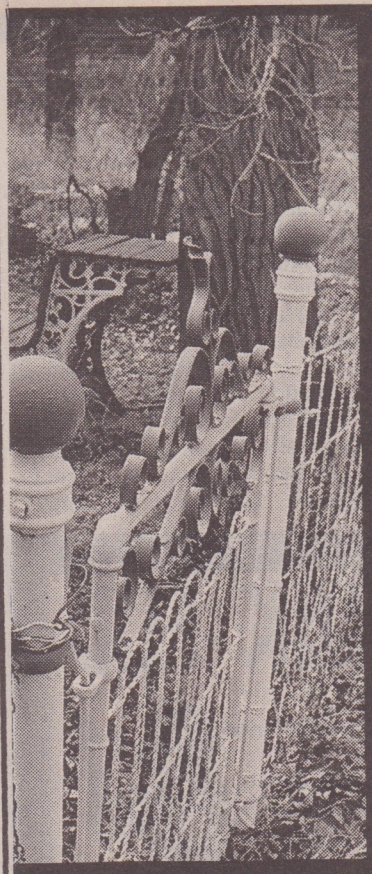

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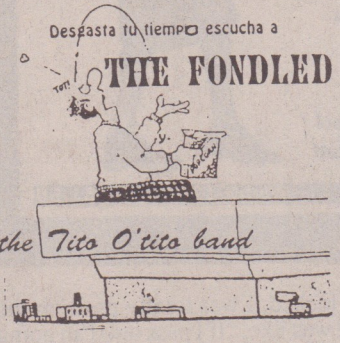

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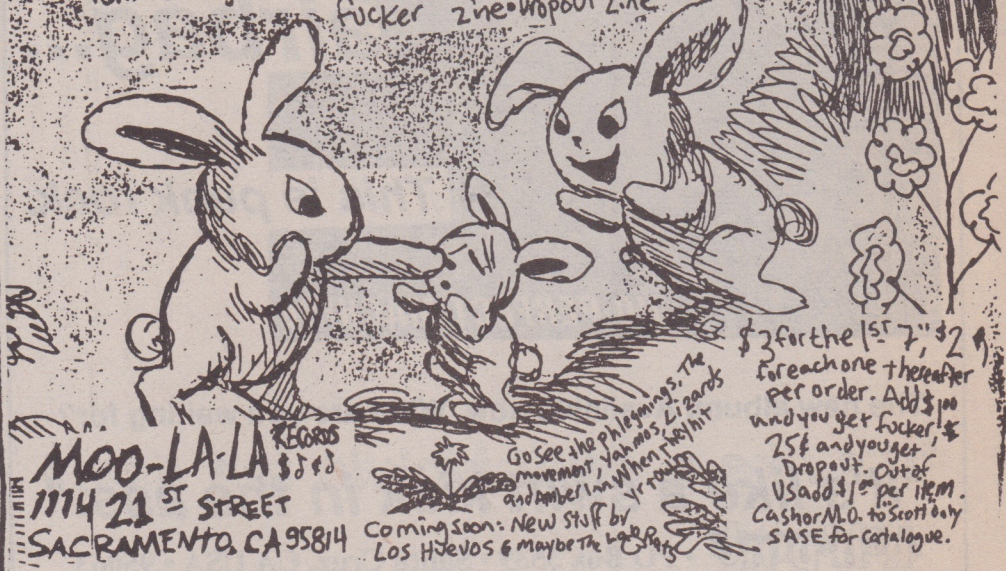

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3 Emporium PA
4 Washington DC CLUB ASYLUM
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6 Newark NJ PIPELINE
7 Baltimore MD THE LOFT
8 New York NY ABC NO RIO
9 No. Windham CT STUDIO 158
10 Rhode Island
11 Richmond VA TWISTERS CAFE

JULY

12 Lancaster CA GAMILION CLUB
13 Roanoak VA NIGHT LIGHTS
14 Charlotte NC TREMONT MUSIC HALL
15 Savana GA 220 W BROUGHTON ST
16 Tampa FL BLUE CHAIR
17 Gainsville FL HARDBACK CAFE
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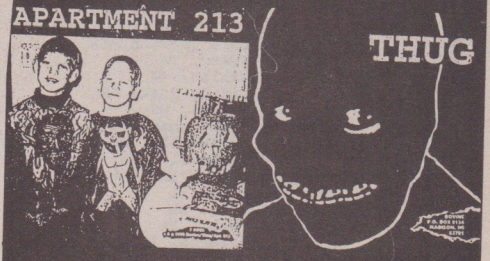

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14	Bakersfield, CA	1	Atlanta, GA
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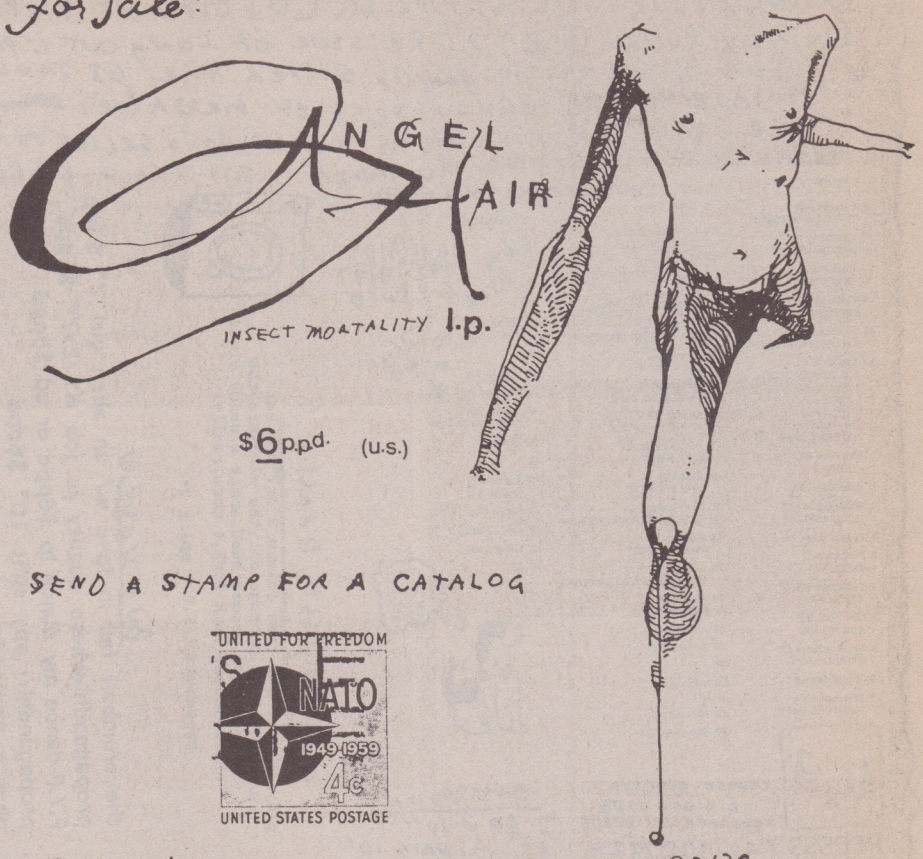

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Brown Lobster Tank	Static	7"	2.50	Dr. Strange
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Capitalist Casualties/Ulcer	split	7"EP	2.35	Six Weeks
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GG ALLIN: Gas station video. His last performance. Also a list of every live show ever recorded on video. Top quality. Many from the master tapes. Many different GG shirts. All 2 sided. GG Headstone poster & GG singles compilation tapes of rare early records. Fast reliable service. For a list of items write. Merle Allin, 214 E. 24th St. #58, New York, NY 10010. Call (212)889-8334.

SERIOUS COLLECTORS of punk and wave 1975-85 - Stoopid Records now open 90-9th St., San Francisco, CA 94103-1408. Send detailed wants or call (415)626-3867. For mailorder foriegn customers bring trade from your country. Buy, sell, trade, Sundays.

FOR SALE: a bunch of 7"s! Most are cheap, some rare. Send stamp for list. Dave, PO Box 2143, Stow, OH 44224. Up for bid: Polvo double 7", Melvins 8" flexi, DRI Violent Pacification, Tad 'Lycantrope' (200 made) and more...

POWERFUL PUNK ROCK from Denver with an impressive sound, you need to here to believe. Touring soon, Swamp Foot, 12 song cassette $4, 6 songs $3. T-shirts $5ppd. Rent a Pig Records, 1570 Tomarac, Denver, CO 80220.

HOWARD STERN VIDEOS: Lots of rare videos and channel 9 tv shows. Plus lots of punk videos: G.G. Allin, Nirvana, Misfits, Melvins, Jawbreaker, Beastie Boys, Devo, Operation Ivy, Manson, Bukowski and much more. Cheap prices! Send a large SASE for free catalog. Video and audio traders send list. Wax Therapy Video, 2201 Willow St., Suite D305, Signal Hill, CA 90806.

MISFITS SALE: Bullet 7" original (lyric sheet), Astro Zombies 7" red vinyl, Rat Fink 7" clear vinyl, Live Hitsville '81, Live FM Broadcast 12", Live '79 The Perfect Crime, Cough Cool and more. For complete list w/ prices write: John Kennedy, 7946 Camino Jonata, San Diego, CA 92122.

PUNK STUFF for sale to the highest offer. Vinyl, zines, posters, fliers, photos. Some cool stuff & some lame stuff. Slash mags, Max RnR, Dils, Bags, etc. Write for free list. Zero, P.O. Box 32067, Long Beach, CA 90832

GRIEVING EUCALYPTUS has a new 7" coming out soon! Does Pennsylvania rockabilly punk sound interesting? Good, write to 929 Overlook Rd., Whitehall, PA 18052 for details. Distributors get in touch! G.E. is also planning an East Coast tour for Summer '95. Anyone interested in setting up shows get in touch now! You won't be disappointed!

OI-HARDCORE-PUNK-SKA records to trade. I have Heimat-los/Kmz 4 split LP, Chaotic Dischord "You've Got To Be...", Ristetyt "Nightmares In Darkness", Selecter "Too Much Pressure", Oppressed "Dead & Buried", Condemned 84 "Battle Scarred" & "Live & Loud", Jesters Of Chaos EP and CCCP "Fedelia Alla...." and more. I want old European oi-hardcore-punk, especially from Italy, France and Germany, between 80-87 (Infanterie, Peggio, Nabat, 1984 ler...?). I also have a trade tapes list. Write to Marc, 3358 rue Gaspareau, Ste-Foy, Province de Quebec, G1W 2N2, Canada.

CONFEDERACY OF SCUM records by Cocknoose, Antiseen, Rancid Vat, Mad Brother Ward, Alcoholics Unanimous, Bloody Mess and a few others. SASE for catlog to Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005. Out now-Antiseen-Hell CD & Bloody Country 7".

HEY FUCKERS! I want live audio tapes from Circle Jerks, old Adolescents, old Angry Samoans, Subhumans, A.F.I., Bored To Death, Embrace, Rancid, Sham 69, Conflict, etc. I have shit to trade so write and tell me what you want or have! Jack Labelle, PO Box 4128, Santa Clara, CA 95056.

SMASH ALL BORDERS! D.I.Y. bands wanted for compilation tape. Send graphics, b/w photos, lyrics. All bands will be used. Send tapes to Smash All borders, 9325 Garrison Way, Eden Prairie, MN 55347, USA.

MAXIMUMROCKNROLL music classifieds

DECIBEL ORGY "Premeditated Post-Apocalyptic Ambience" tape available now! 10 tracks+90 minutes of sound from -60 to +2db. $5 ppd. world to Joe (Slyther) Kalson, 289 Shepard Ave., Kenmore, NY 14217, USA Support the destruction of music, civilization and earth!

OWEN HAS arrived! The debut 7", "Slacker Anthem/Stoned" is now available. Deluxe package includes gatefold sleeve, song lyrics and single pressed on gold vinyl, $5 postpaid. Send cash to Owen, P.O. Box 262, Ingersoll, ON, Canada, N5C 3K5. Also available, the Owen rarities cassette, "The Past As Present 1986-1993." a bargoon at $7 postpaid.

AUDIO FOR VIDEO! Will trade 2 audio tapes for a video of live Hardcore, Punk and XXX videos. Have huge list of Punk, Hardcore and Ska. Your list gets mine, fast response. Chris Aliperti, 26 Betsy Drive, West Sayville NY 11796.

SLINKY is touring the country, starting June 1st, and we need a little help. If you want us to play your basement or something or something, call or write: Shane/Slinky (813) 442-9057. 1015 Nokomis St., Clearwater FL 34615. We are also interested in trading our 7"s with other bands and labels.

DEAD END KIDS, 4 song cassette, $3.00 cash to Dead End Kids, 918 Jacaranda Dr., Lady Lake FL 32159. Like a junkie to his junk, I'm just another sucker, just another punk. We're dead end kids, going nowhere.

MIND DISEASE VIDEO compilation #1 featuring the Exploding Fuck Dolls, Decry, Out Of Line, Power Assault, Patient 29 and Gadnium. 1 1/2 hrs of raging punk on video. And Decry "Reunion '94 Live At The Normandy" (Oceanside, CA). The return of Decry + Power Assault and Patient 29. 1 1/2 hours of beer spilling fun + Decry interview. Send $18 (US ppd) (add $3 overseas). Cash/MO's payable to John to: Alternative Video Concepts, 124 Chiquita #B, San Clemente, CA 92672 USA.

$2 CDs!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. No lists, My choice. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137-M, Prince St. Sta., NYC NY 10012.

SLAYER, GORILLA BISCUITS, old nyse, bootlegs, videos, vinyl, shirts, flyers, anything....I want it all!!! Send list and what you want to: Scott 76 South Rd. Bolton, Ct. 06043. I want all kinds of Slayer stuff so please share!

70'S PUNK AND NEW WAVE: Sounds of the 70's multipart BBC documentary. Ramones, Clash, Undertones, Police, Madness, Specials, Jam, Magazine, Dolls, Patti, Buzzcocks, many others! 105 min. TDK-EHG $20 ppd. Jim Russo Box 2232 Wilkes-Barre, PA 18703

POP PUNK BABY! King Friday. Catchy and energetic punk from Wisconsin is planning a summer tour. If you can help please contact Pete or Shawn (414)729-9181. Or write: King Friday, 2120 Marathon Ave. Apt. #6, Neenah, WI., 54956

RAMONES VIDEO - "Then And Now" CBGB's film footage 1977, Tom Synder 1981, German tv 1992, Don Kirshner 1977, Tonight Show 1992, more! Ex quality 120 min. TDK-EHG $20 money order. Jim Russo, Box 2232, Wilkes-Barne, PA. 18703

KILLED BY DEATH type singles and UK punk singles fro trade. FU's MY America- sealed X-Claim, Poison 13 LP and other rare stuff also. Looking for punk 7's by Cheetah Chrome- ORK 7", NY Niggers, Matt Gimmick, etc. Send SASE for list: Chris/ 736 E. Mountain Airy Rd/ Lewisberry, PA 17339

SCREECHING WEASEL WANTED!! I'm looking for their first s/t record, The Ramones cover album and other rare stuff. Originals for reasonable prices would be best, but I'll settle for high quality copies. Write: Steve/ 6 Woodside Ct/ Patchogue, NY 11772

THE FIXTURES ARE FOR SALE! "Defect" LP, "Nothing New" cassette, or t-shirt: $8 US/ $12 world ppd. Checks/ money orders payable to: Kevin Huddleson. New CD due late summer, US tour to follow. The Fixtures/ PO Box 16283/ Encino, CA 91416-6283

INDIVIDUAL SOUGHT TO ACT as booking agent to get gigs in Bay Area/ Nor. Cal, San Diego/ Arizona, etc. For L.A. based hardcore punk trio, The Fixtures. Percentage paid per paying gig. Call Kevin asap (818) 996-9733, or write: PO Box 16283/ Encino, CA 91416-6283

NEW LIST IS OUT, finally—with rare and not so rare punk/indie stuff. 7"s, color vinyl, imports, some rare, one-of-a-kind, plus some indie CD releases for low prices (under $9). Indie/punk/hardcore/alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra Records, Dept. A, PO Box 3021, Montebello, CA 90640, USA.

LIVE PUNK/HARCORE VIDEOS: I charge $10 per 120 min. I'm tired of seeing people ripped off at $25+ per 120 min. I've got Inside Out, Burn, Orange 9mm, Dead Kennedy's, Earth Crisis, 108, Snapcase, NoFX, OpIvy, Queers, Screeching Weasel, Bimskalabim, Fifteen, Ashes, 2LiveCrew, Jawbox, Madball, Quicksand, and many masters. Sell or trade so send lists. For complete list send SASE or stamp to: Kevin, 2106 W 120th St., Leawood, KS 66209.

INDEPENENT RECORDS wanted for cooperative distribution, mail order catalogue, CD compilatons. Distribute/ be distributed. Send CD, cassette, or vinyl and a self-addressed stamped envelope for more detailed information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

VIDEO RARITIES!!! Madball,Agnostic Front, S.O.I.A., Die 116, Orange 9mm, Burn, Underdog, Into Another, Sheer Terror, Rest In Pieces, Murphys Law, Gorilla Bisquits, Warzone, Biohazard, Killing Time, Raw Deal, Snapcase, Supertouch, Carry Nation, Quicksand, Cromags, Crawlpappy, Vision, Uppercut, Kingpin, Judge, Insideout, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

VIDEO RARITIES!!! Rancid,Operation Ivy, Ramones, Screeching Weasel, Bad Religion Green Day, Samiam, Jawbox, Jawbreaker, Fugazi, Bikini Kill, Social Distortion, Misfits, Samhain, Alice Donut, Down By Law, Pink Lincolns, Desiderata, Shudder To Think, Chemical People, Rollins, Black Flag, Husker Du, Brutal Juice, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

CRASS RECORDS for sale. "Who dunnit?" The Cravats "rub me out." Andy T "weary of the flesh." Captain Sensible "this is your captain speaking." Jane Gregory "do not go" $11 pp each. Joseph, 11527 Bradhurst Whittier, CA 90606. S.A.S.E. for catalog.

VIDEO RARITIES!!! Mule, Laughing Hyenas, Lubricated Goat, Jesus Lizard, Melvins, Oxbow, Pain Teens, Neurosis, Tar, Surgery, Unsane, Cosmic Psychos, Cows, Boss Hog, Distorted Pony, Come, Cop Shoot Cop, Birthday Party, Cave, Blues Explosion, Silverfish, Zorn, Chokebore, Boredoms, Grotus, Halrmerhead, Ethyl Meatplow, Swans, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

VIDEO RARITIES!!! GG Allin, Antiseen, Murder Junkies, Holy Rollers, Helmet, Lydia Lunch, Skinny Puppy, 7 Seconds, NIN, Sebadoh, Scratch Acid, SNFU, Supersuckers, Pussy Galore, Buzzoven, Didjts, Bad Brains, C.O.C., Babes In Toyland, Codeine, Breeders, Bastro, Railroad Jerk, Rapeman, Helios Creed, Hole, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

VIDEO RARITIES!!! Nausea, Soundgarden, Slapshot, Pantera, Slayer, Napalm Death, Bungle, Killdozer, Leeway, Metallica, House Of Pain, Lunachicks, Seaweed, Swiz, Nation Of Ulysses, Superchunk, Sepultura, Accussed, American Standard, Danzig, Big Black, Blast, Dinasour Jr., Bomb, Born Against, Prong, Rorschach, Suicidal, Nirvana, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

THE SURGEON GENERAL says masturbation is good for me. Write in for the Rational Inquirer #3 and find out why public morals are going down the drain. $1.50 ppd. If you send 42, we'll include some free'zines. 2050 W 56th St. Ste 32-221, Hialeah, FL 33016

WANT ALL PUNK/ Hardcore records. I pay good prices. I'm especially looking for Suicidal Tendencies, Beowulf, Warzone, No For An Answer, Token Entry, Unity, Upfron, Bad Brains, Misfits. I also buy complete collections. Axel Herrmann, Emser Str. 19. 12051 Berlin, Germany.

VOCALIST NEEDED. New band in East Bay, Please be experienced, frenzied, committed, energetic. we are playing very heavy and tight, syncopated, groove oriented music. Lyrical content is extremely important. Jason (510) 653-3274

WANTED RARE Crimpshrine, Gorilla Biscuits, Screeching Weasel, Operation Ivy, Fifteen, Jawbreaker, Propagandhi, The Bollweevils, Guzzard, Good Riddance, Doc Hopper, NoFx, Gauge, Avail. Decent bootleg 7"m live tapes, LP...Send list or catalog to Aaron, 932 5th Ave. Grafton, WI 53024

VIDEO RARITIES!!! Tool, Victims Family, Wrecking Crew, Unrest, Babyland, Slug, Sonic Youth, 7 Year Bitch, Pitchfork, Scream, Bosstones, L7, Godflesh, Dwarves, Hanson Brothers, Muffs, Ice-T, Entombed, Neubauten, King Carcass, Ludichrist, Ministry, Rorschach, Oiler, Chilli Peppers, White Zombie, Woodpussy, Urge Overkill, Butthole Surfers, Cherubs, 1000's More!!! $1 or 3 stamps for big fucking list to: Jaybird, POB 562, Mundelein, IL 60060

AUCTION - CHOKEHOLD/Crisis Of Faith split 7". I have 6 of them and they're out of print. Send your offer to MJ c/o MRR.

SCROG Schematics 7". $3 ppd, 6 song tape $5 ppd. T-shirts $5 ppd. Stickers/ patches 50¢. Upcoming releases; Scrog/ Nail split 7" and Scrog/ Scarfo split 7" out this summer. PO Box 291672, Tampa FL 33687.

MAXIMUMROCKNROLL music classifieds

METALHEAD WANTED. Long haired, clean shaven, thrasher, 18-21, bi-curious drummer. Or for safe sex, porn/music videos, my place in San Francisco. HIV-, short haired dude into Overkill, Metallica, Slayer, and more. Discreet. 267-1879 Rick (voicemail) PWRRANGERS@ studs.com (e-mail).

RARE EUROMOVIES for sale or trade. Embalmer, Salo, ask for list. Denis Brodeur, 1170 Rang 6 Pohenegamook, G0L2T0 Quebec.

WANTED: Barkhard 12", Sons of Ishmal 7"s, Youth of Today-Can't Close My Eyes 12", MRR back issues #1, 2 ,6-8 , 11, 12, 22, 25, 26, 30, 32, 39, 75, 86. Tim 369 Waverly Street, Hamilton, Ontario, Canada L8H6R3.

WANNA BE ON VINYL? It costs you only 21 cents per second. But don't send any money yet. Send me your music and noise first. I encourage strangeness, chaos, improv, incompetence (yes really), and I am really open minded. So send me your stuff. Brent Field, POB 721033, Corpus Christi, TX 78472-1033.

FULL THROTTLE Aristotle 11 song cassette. Action packed karate kick' circus rock-n-roll. Kinky carnival music and weird lyrics done just for you! Send $4 to 149 College St. Buffalo, NY 14201

RARE FINNISH PUNK! Briard, Bastards, Dynamo, Hellhound, Kaaos, Karanteeni, Kollaa, Lama, Ratsia, Rattus, Se, Sensuuri, TK, Vaaavi, Vandaalit, Widows. Also others, Mob 47, Shitlickers, Nuns, Heartattack, F.U's, Big Boys, Savage Circle, Antidote, Anti, Kraut, Stalin, Disorder, Am. Rep. Sub Pop etc. Please send IRC for list. PK, Kuormaajankatu 2 A 16, 33700 Tampere, Finland.

DO ALL COWS EAT GRASS? #2 will be a split Worlds Of Names #1by Nadir of Phonophobia and Nervouswreck. We are Hare Krishna now, so you better buy this or we'll bomb your town and steal your babies.Maha-big 56 pages, 1/2 size, fits right into your clearlywashed hands. Send $1 plus 2 stamps to 379 W 8th Ave. Columbus, OHY 43202. E-mail Williams. 992 @ post box acs. Ohio State. Edu, Harifragginbd

RATIONAL ENQUIRER #3 has been given birth. Interviews with a plethora of up and coming superstar rock bands like No Fx, The Crumbs and Walleye. Also articles, reviews and other generic punk rock zine type stuff. $1.50 Ppd. to 2050 W 56th St. Suite 32-221, Hialeah, FL 33016

VIDEOS VIDEOS VIDEOS! In all world systems. Over 3000 shows! Too many to list here! Quality shows, rare old stuff and hard to find new stuff. Send $1 or stamped self addressed envelope for big list. Or call to find out about what you want. Call 9am to 9pm eastern time. Peter De Mattia, 8 haddon Road, Hewitt, NJ 07421-2329

FOR SALE Walk Proud 7", Wide Awake ep, Citizen Arrest "A light...", Gorilla Biscuits "High Hopes", Judge "NY Crew" on Revelation, Against The Wall "Identity Aware", Blindspot "All This", Breakdown "The 87 Demo", Carry Nations ep, Crucial Youth 7"s, Confrontation 1989, Infest/ PHC, Justice League, Krakdown ep, Life's Blood "Defiance" and more just write for alist. Send a price, want list to Arnaud Daudin, 206 BD De Leurope, 93370 Montfermeil, France. This is not a bid, first comes with a good price first served.

I HAVE A BUNCH OF Crucifix "Capitulation" 7" ep boot (5 tracks) It costs $6 Europe, $8 others postpaid. You can also send your trade lists. Guillaume Dumoulin. 112 Rue D'Alembert, 3800 Grenobler, France.

CRAZY FRIGGIN' VIDEOS! Rare Horror, Hong Kong action, punk, depravity and Japanimation for sale. Cheap prices, uncut prints, fast service, no rip offs. Send two stamps, 2 IRC's (foreign) or $1 (Canada) for my list. Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012 USA

COLLECTOR SCUM. I want to trade rare horror, Hong Kong action, punk, depravity and Japanimation videos fro vinyl, t-shirts and CD's. I want early 80's to present UK anarchopunk (Anti- System, Antisect, Omega Tribe...), Japanese Hardcore (The Stalin, Confuse, Gauze, Laughin' Nose...) and European hardcore (Laarm, Aska Kask, Mob 47). Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012

OUT OF PRINT! Discount prices on punk/ powerpop/metal major and indie cassette and CD cut outs! Cassettes 3/$11, CD's $4.99-10.99. Free flyer/catalog thing. Just write: Infernal Racket, Studio 154, POB 443, Owosso, MI 48867-0443 (overseas send 2 IRC's).

NEW HARDCORE! UNBOUND debut 7" following in the footsteps of other cool Utah bands like Iceburn and Suspension Of Disbelief. Still available Chopper & The Decomposers 7", Lunchbox 7", Chubby Amigos 7". All 7" $3 ppd to Tooth Records, PO Box 3603, Logan, UT 84323-3603.

WANTED- Queers-Shout at the Queers LP, Rocket to Russia LP, etc...Screeching Weasels/t LP, Pervo Devo 7", Snappy Answers 7", Happy-Horney 2x7", split with Pink Lincolns, etc... Videos (PAL), flyers, everything. If you have anything, write to me. Rami Wallenius, Mikonkatu 18 B 46, 28100, Pori, Finland.

REALLY RED legendary Texas punk band, CD contains 45's, EP's, LP's, and rarities from 1978 to 1984. Over 70 minutes of original outlaw punk, 32 killer tracks of crucial punk rock history. Limited supply. Still kicks butt. $16ppd. USA, $18ppd. other. Check/m.o. to R. D. Bond, 426 1/2 #F, 15th Avenue East, Seattle, WA 98112.

SELLING MY RECORD, tape and T-shirt collection. All kinds of music from the 1960's, 70's and 80's. From funk to Punk. Please send me your want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066

PUNK VIDEOS 1975-1995! For sale/ trade. Pal/NTSC. Over 2000 gigs/promos/ TV clips by bands like S. Weasel, NoFx, Conflict, Damned, Zounds, Pennywise, Exploited, Business, All Propagandhi, Poison Idea, DK's, Blitz, GBH, Schwartzeneggar, Varukers, Lag Wagon, English Dogs, Peg Boy, Queers, GG etc. Send SAE (UK), 2 IRC's (elsewhere) or a big trades list to Dave, 22B Dundas, St. Edinburgh, Scotland.

HEY: WE ARE LOOKING for any old Rancid and Op. Ivy 7". 12", demos or even pics. Contact Jen and Tania at 22 Cratetown Rd., Lebanon, NJ 08833. Also any hot punks, send us your picture!

T-SHIRTS, RECORDS, videos, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

ATTENTION DISTROS: I have the last 50 copies of the We Still Can't Help it if We Are From Florida comp 7". Take these pups off my hands for $2 each-5 or more. Or I'll trade for...??? Single copies available for $4ppd US, $5 world. Bands include: No Fraud, Roach Motel, Slap of Reality, EBS, Chickenhead, Maggot Sandwich and more. I found these things under my bed, so get 'em outta here. Will trade for old toys. Rob/ 2009 Waikiki Way/ Tampa, FL 33619. Cash only!! Other shit available.

FOR SALE MULTIPLE unplayed copies of Varukers Another Religion Another War, reissued as a double 7". Very limited. Only $10 each. Plus postage at cost. Cheaper for bulk orders. Contact Dave, 45 Somerset Rd., Coventry, CV1 4EG, UK. Phone/fax: +44 1203 225378. Also send for large list of rare UK/ US punk, enclose $1 or 2 IRCs.

FOR SALE UNPLAYED original copies of Criminal Class, Fighting The System 7", classic UK punk from '82. $16 each, postpaid worldwide. Cheaper for bulk orders. Contact Dave, 45 Somerset Rd., Coventry, CV1 4EG, UK. Phone/fax: +44 1203 225378.

SALE OR TRADE: Drop Dead steel box set, Morbid Angel "blessed.."box set, Big Black "headache" body bag set, Sign Language box set, Subpop 200 box set, Big Boys/Dicks "live at raul's" lp(orig), Really Red "new strings"7", "teaching.."lp, Green Day "slappy" test pressing (5 made), Y.O.T. "can't close.."(orig), Naked Raygun "basement screams"12", Social D. "mommy little.." (gatefold), Agnostic Front "victim.." (gatefold), Screeching Weasel "happy horny.." 2x7", Napalm D. "harmony.." (picdisc). Over 1200 more records available. Send a stamp fro complete list. Will trade for other vinyl especially for old toys: Star Wars, Shogun Warriors, Monsters, Hot Wheels, etc. Let me know what you have. Your list gets mine or send the fuckin' stamp!!! Write: Records #2, 2009 Waikiki Way, Tampa, FL 33619. Call: (813) 621-2681. Leave message for Rob, phones are better than letters. Thanks.

1,000 HARDCORE 7"S, LP's set sale list. Mainly 80's USA, Europe, Japan, Brazil. Excellent condition. Plus giant live/demo audio tape list $1, wants: Stepmothers, Alleycats, Bikini Kill, acoustic SRV, early Red Rockers. Chrisbct, PO Box 16205, San Diego, CA 92176.

SOUND IDEA DISTRIBUTION-Send $1 US, $2 foreigh for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

BOOTLEGS, BOOTLEGS, Bootlegs! in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

BRISTLE '95 TOUR! Only Bay Area shows in '95. June 5th-Nitebreak on Haight, June 23-924 Gilman. "Powerful, driving, old school punk rock." New 7" EP out now on Havoc. Be there, punk!

SURE I'LL CARRY your stuff! Send samples and working terms to Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA. Sound Idea store open now in Brandon, FL. Call (813) 653-2550.

MAXIMUMROCKNROLL music classifieds

WANTED: Anything sXe related-music, zines, clothing, etc. I especially want music from the DC XXX scene (Ashes, etc.) and X-Girl clothing. Willing to pay cash now for any clothing. I'm also looking for rare ska albums. Thanx, Jo/ 7506 Farmington Way/ Madison, WI 53717.

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

ORIG. 7"s for trade: Dogs-Slash Your Face, Really Red-Modern Needs + Despise Moral, God's Heart Attack, Feber, Se, Xtraverts, and LP's: Widows, Chaos UK-Just Mere Slaves 12", Asbestos-Final Solution, Sperma-Schmier 12", Rude Kids 12" and more. I'm looking for classic HC/punk stuff worldwide. Rude Kids 12" and more. I'm looking for classic HC/punk stuff worldwide. Please send me your trade/want lists or IRC and you will get mine. Albert Lubbing, Huttenstr. 40, D-10553 Berlin, Germany, Tel.: 030/3443188.

HELLO FILTHY LOSERS! Are you into Italian punk bands (77/HC)? I'm your man! I have a little auction list of ass kickin' spaghetti raw punk! (from Tampax to CCM). Write me presto! Small quantity available, take advantage of lira's change rates! Pierpaolo De Iulis c/o Compagno, via Montecuccoli 13-00176, Roma, Italy.

STRAIGHT EDGE RECORDS/ SHIRTS- I have over 500 records and over 100 shirts. Write and let me know what you are looking for, and bid for the record/shirt you want. Also write if you have old Septic Death and Pushead records/shirts. Also send stamp for reply. Russ Cerny/ 316 College St./ Kent, OH 44240

LOOKING FOR PEOPLE in Norway, Denmark, Finland, Switzerland, Italy to trade with. Lots of Australian punk records to trade, also US punk. Wants: Nolla Nolla Nolla LP & 7" (Finland), The Mono 7"(Swiss), & Crazy 12"s (Swiss), Lost Kids 7"s (Denmark) Sods (Den).....and lots from Norway. Write to: Marek, POB 812, Newtown, NSW, 2042, Australia.

LOOKING FOR THE following records: Razor "Evil Invaders," Macabre "Gloom," Fantom Warior "Fantasy or Reality"—Cash or Trade. I have hardcore/death (new and old) so state your wants. Write to: Leo, PO Box 186, Magill 5072 SA, Australia.

Y.A.P.O. Young And Pissed Off, Youth Against Political Oppression, etc. New and a hell of a lot better demo out now. Will play shows for free. Send $1 for demo and stickers. Fucking hardcore. POB 778 Baldwin Park, CA 91706.

MISFITS, SAMHAIN, DANZIG~ I'm selling my entire collection of "stuff" I have records, magazines, VCR tapes, fan club items etc. I also have some Metallica videotapes, and an old Jump in the Fire record. I've priced everything reasonably because I want to get rid of it! Write me for a price list. Andrea 13 Wright St. Rockland, MA 02370

RARE PUNK RECORDS, cassettes, CD's, shirts, badges, and stickers for sale at low prices. Everything from the Adolescents to Zounds. For our gigantic 16 page catalog send two stamps to Dr. Strange Records, POB 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it.

PUNK RECORDS for sale or trade. Pleas~ write for free h~ge list. Includes many rare 7" records like Misfits, Dwarves Antlseen, ~ueers, Dead Kennedys, Fear, RKL, Rudimentary Penl, Meatmen, Septic Death, SNFU, and more. Paul Holstein 6759 Transparent Clarkston, MI 48346. CDs, Posters, zines photographs, and other stuff too.

INTEGRITY ltd. edition 7" contains 2 Septic Death cover songs. Comes with Blood Book issue #3. Limited 1000 pressed, so act fast! S~nd $3.50 (U.S.ppd) or $5.50 (world ppd) payable to: Lisa Mclimans/ PO Box 770213/ Lakewood, OH. 44107 U.S.A.

MEGA-RARE Killed By Death punk & hardcore set sale. Hundreds of original 7"s and LPs: GG Allin, Defnics, DKs, The Freeze, Minor Threat, Misfits, Ed Nasty & The Dopeds, Nervous Eaters, Ramones, Really Red, Boston Not L.A. comp. etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St,
Malden, MA 02148.

RANCID HELL SPAWN "Festering Pus" 7" single wanted. Willing to pay cash. Also wanted- other Rancid Hell Spawn rarities. Write with price to: Roger Bush, 23 Cheniston Gardens, London W8, England.

I AM LOOKING for Punk/Hardcore and Oi, Vinyl, Tapes and Video's, especially from US, GB and Japan bands. If you have something to sell, please send me your Mailorder List (or trade list). Send your List to: Micha Meyer, Mulheimerstr. 336, 46045 Oberhausen, Germany

MISFITS AND RAMONES guitar tablature books. 10 classic songs each. Easy-to-read notation with vocals. Also includes tab reading instructions. Send only $8 each to: Dave Cruise, 2773 Riverside Ave, Somerset, MA 02726. Rushed delivery.

TEST PRESSINGS for trade or sale (bid): Minor Threat 1st 7", GI "Make An Effort", "Process Of Elimination" 7", Void/ Faith (special cover), Conflict "Custom Rock" 7", DK "Frankenchrist" (G) + Poster, Faith LP, White Flag "Zero Hour" LP, Whipping Boy LP. H. Firmanty, Postfach 650424, D-13304 Berlin, Germany.

TRADE fast HC: Infest, Shitlickers, Crude SS, Kaaos/Cadgers, Kaaos, Lobotomia, Bastards, Impact, Wretched, Outo, Mob 47, BGK, Heresy, TK, Confuse, GISM, NOTA, Scapegoats, Antisect, Riistetyt, Kansan Uutiset, Eu's Arse, Anticimex, Olho Seco, War Of Destruction, Pandemonium, "Raptus", "Ljubljana HC" + "Russia Bombs Finland" comp LP's .... I need so many stuff, send your lists: Horst Firmanty, Postfach 650424, D-13304 Berlin, Germany.

LOOKING FOR VIDEO and audio live tapes of the following bands, mega city four, manic street preachers, smash, these animal men, bracket, lazy susan, midway still, supergrass, buzzcocks, or want to hear from people who like any of the bands mentioned above. write to Colin Phipps, 69 Avenue Le Notre, 92 1 60 Antony, France

OWEN HAS ARRIVED. The debut 7"- Slacker Anthem/Stoned is now available. Deluxe packaging includes gatefold sleeve, song lyrics and single pressed on gold vinyl, $5ppd. Send cash to Owen, POB 262, Ingersoll, Ontario, Canada N5C3K5. AS cassette version of the single is also available for $3ppd. Rawk as Rawk should be.

LOOKING FOR RECORDS from Australia & NZ?? Silver Rocket Records has a huge list available from punk/ wave/ independents 77 to 60s punk/ beat, progressive and 90s poppunk. Please sent $1 US or 2 IRCs to Silver Rocket Sale List, 405 Pitt Street, Sydney, NSW, 2000, Austrailia. Some trade available.

THE DAMNED, "promo poster" for the 1st 7", New Rose/Help, (original lineup), $10ppd. tubed. Skrewdriver, poster promo for 'All Screwed Up' LP $10ppd. tubed. Unnatural Axe 7"-Tonight We Fight/Three Cord Rock $10ppd. Cash or m/o only to D.G., POB 46881, Mt. Clemens, MI 48046. Inquiries SASE.

LOOKING FOR GARAGE kit collectors to buy and/or correspond with. Japanese/English/American. Billiken, Kaiyado, Scoop, Neiser, Argonauts, etc. Also looking for Hong Kong/Japanese laser discs. Write or call: Eric Yee, 16025 Cambrian Drive, San Leandro, CA 94758. (510)-481-8603.

NEED THESE? Bruisers (first) $20, Effigies "Remains" $20, Iron Cross "Hated and Proud" $25, 4 Skins "Yesterday's Heroes" or "Low Life" $20, Business "Harry May" $25, Attak "Today's Generation" $20, Gang Green "Skate to Hell" $25, Social Distortion 1945/ Under My Thumb/Playpen $30, Special AKA/Selector (2 Tone #1) $35, Special AKA live "Too Much Too Young Live" $25 or make an offer! Trent Reeve, 24 Guelph St., Kitchener, Ontario, Canada N2H 5W6.

BANDS: I'm looking for punk, hardcore, and pogo bands for a casette compilation that I'm doing. Steve, 1058 Homewood, Lakewood, Ohio 44107. Adam Labelle of Milkfat: Send me your new address!!!

DO YOU WANT to sell your used records, tapes, or CD's? I may want to buy them. Harcore, Ska, any style. Send me a list of what you have along with a price list. B. Treb, 2668 S. KK Ave., Milwaukee, Wisconsin 54207.

LOOKING FOR GREEN DAY/Op Ivy/Rancid bootlegs on CD and vinyl. Especially looking for Green Day "Radio Daze boot CD. Will pay $$$ so write or call. Eric Yee, 16025 Cambrian Drive, San Leandro, CA 94578.

UK PUNK FROM SHEFFIELD, England. Punk the way it was meant to be. W.O.R.M.- Pray TV/Fuck 7" (white vinyl), $3ppd. US/ $5ppd. world. Peer Pressure Productions, 4023 Lucerne Drive, Huntsville, Alabama 35802. USA.

TAPE TRADERS WANTED, from all countries. We need traders with lots of 77-85 punk rock. Drop us a list if you want to trade tapes of records and demos. Need on vinyl Vindictives 7"s, Sloppy Seconds- Destroyed LP and 7"s. Also send for record sale list. Many records priced to sell. Heckle and Jeckle, 27361 Sierra Highway, Space #185, Canyon Country, CA 91351.

CHILD MOLESTERS- Hillside Strangler original for trade. Send SASE for a list of records I will trade it for. Send to 90 9th Street, San Francisco, CA 94103-1408. USA. (415)-626-3867.

WANTED: Vindictives. I need a quality recording of all of their 7"s. I will make you a v/a compilation tape in return. Brian Toney, 2453 Rocky Point Road, Bremerton, WA 98312. Also need Quit- Earlier Thoughts CD. Send a $ quote.

MAXIMUMROCKNROLL music classifieds

WILL PAY FAIR PRICE or good trade for any Agathocles release I don't have. Thanks Greg, POB 6183, Broadview IL 60153. USA. (708)-749-0745. Also looking for the ENT/ KLF split 7".

SEND A STAMP for the latest record distribution and set sale lists. Punk/HC/noise/ grind/etc. Include $1 and I will send you a 7" also. Open Records, POB 6183, Broadview, IL 60153.

BULLSHIT DETECTOR 4. The continuance of what Crass records left off. 2 x LP $10ppd. US. Litmus Green-Mother Fuckin Messiah 7" $3.50ppd. US. Send cash/m.o. to Frank POB 90084, Long Beach, CA 90809-0084. Send SASE for a catalog.

WANTED: SCREECHING WEASEL. I have been trying to find Screeching Weasel's 7", (Pervo Veevo). If someone has it, I would like to buy it. If someone would sell me a copy of it, I will send cash, a tape, and cover postage. Any information, please write..S.H./ 404 Loves Ct./ Loves Park/ IL/ 61111.

KILL THE HIPPIES are a great punk rock band from Ohio. Jesus Crap Productions are putting out a 60 minute tape of their best stuff. They're a total fuck you, anarchy, pogo punk band. MRR says they're like Crass. All punk will love this tape. Send $5 ppd. to: Noah Lyon/ 67 Barclay Rd./ Clintondale/ N.Y./ 12515.

MISFITS - WALK AMONG US lp (purple) - $15, Discharge - Why - 12" - $10, Poison Idea - Kings of Punk - lp - $8, Dead Kennedys - Too Drunk To Fuck - 7" - $2, etc. Minor Threat, Scream, Mudhoney, Germs, Black Flag, Negative Approach, Uniform Choice, Meatmen, and more. Send for 10 page sale list to: Buddy Bass/ 3061 Sunset Lane/ Cocoa/ FL/ 32922-6658.

DO NOT PASS THIS fuck-in ad. All right "punks" I'm looking for old Sonics, Wailers, Cramps, Mummies records and more shit. I've got punkrock from 1950's-90's, send yer list for mine and price $ fer above rec. or a couple of stamps (if you just want list). Chris Erickson c/o record list, 1037 Greenwood Ave., Deerfield IL 60015.

OI! POGO PUNX! I'm putting together a compilation tape of Oi! & Pogo punk band. This is a DIY effort and I need your band to contribute. This tape is for punx by punx (skins too!). Send songs on high bias tape to: Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515. Jesus Crap = Total fucking pogo punk!

MAKE AN OFFER—The Young and Useless "Real Men..." $45, Blitz "All Out Attack" $35, "Never Surrender" $35, Gang Green "Sold Out" $40, Last Rights (Taang #2) $25, "Expo Hurts Everyone" comp. $25, Big Chief (first) $20, or pay these prices. Trent Reeve, 24 Guelph St., Kitchener, Ontario, Canada N2H 5W6.

DK!! ATTENTION BANDS-I'm putting together a tape compilation of bands covering the Dead Kennedys. All proceeds go to funding other DIY punk projects. Get your band in gear and send your version of a DK song. Be creative. Blanks 77 and Oi Polloi did one and your band should too! Send tapes to: Noah Lyon-Jesus Crap Productions, 67 Barclay Rd., Clintondale NY 12515. Also, bands send original work (demos, etc.) for the Jesus Crap record label. We want Punk, Oi, etc. Nazi corporate dick-head bands, fuck off!

EGG SCAB RADIO is a mind exploding tape label specializing in noise hell grind. All releases 90 minutes/ $3. Featuring freaks P.O.E., Nutscreamer, Schnauzer, Sockeye, Goddamnjerks, P.U. and more. Send a cool letter for a catalog. 3329 Torrington, Parma, Ohio 44134.

IF YOU WANT a catalog with a bunch of stuff from all over, write: Know Records, P.O. Box 4830, Long Beach, CA 90804. We are a homebase for Das Klown, All Day and The Fixtures. Send a stamp is really nice.

NEED: COMES 'No Side' lp, Gism 'M.A.N.' lp, Zouo 'Final Agony' 7", Gauze 'Fuckheads' lp, Rose Rose/Sic - split lp. V/A 'Great Punk Hits' lp, Bastard - 7", L'a'rm/Stanx - split lp, SSD 'Kids...' + 'Get It Away' 12"s, Crossed Out - 7", Neanderthal - 7", Hellhammer boot 7" + 100s more. Write w/ sale/trade/wants. Katie/ 220 Arlington Ave./ Ottawa, ON/ KIR 5S9/ Canada.

GG ALLIN - TEN PAGE authentic court document from 1990 Milwaukee trial, get all the facts. $3 ppd. High quality two color vinyl stickers. $1 ppd. Special deal - document + sticker + flyer from GG's last show + news clippings. $5 ppd. N.L./ 67 Barclay Rd./ Clintondale/ N.Y./ 12515.

NEGATIVLAND - U2!! Now you too can hear this banned classic. Dubbed straight from the original CD. $5 for a 90 min. tape. Also includes "Crosley Bendix Discusses the U.S. Copyright Act" from Negativland's radio show "Over the Edge." Plus "Dead Dog Records" - nine brand new Negativland cuts. Hear the infamous Casey Kasem bloopers, send $5 cash to: Noah Lyon/ 67 Barclay Rd./ Clintondale/ N.Y./ 12515. "That's the letter U and the numeral 2." Send fun stuff for free stickers, etc.

COWPATZINE NO. 3 OUT NOW. Interviews: Ida, Lawnsmell, Skateboarding. No.2 still available: Donna Dresch, Ayce, Ford, Paintstripper. $2 + 2 IRC's. Bands, zines, individuals, write, send demos, everything, trades. Interview yourself and send it! Ben/ Kingswood Lodge/ Swan Bottom/ Gt. Missenden/ Bucks./ HP16 9NU/ England.

BONER STABONE!!! The jewels of the family, the pursuance of pop, the maggie of the Simpsons, the morning after Hot 100, the Sydney of Melrose..The shame of our city? Showdown'76—7 song tape. Pop punkish fun stuff. $5.00 ppd. (world!): Jeff Caissie, 31 Huntstrom Road NE, Calgary, Alberta, Canada T2K 5W1 —We love comps, and (most likely) wanna be on yours!!!

I AM LOOKING FOR ANYTHING by Sludgeworth and Winepress. Please write me if you have anything—Angela OU, 5609 S. Elm, Hinsdale, IL 60521.

RECORD TRADERS WANTED: looking for old US hard-core. can get lots of old UK stuff: amebix/antisect/crass/zounds/chaos uk, etc. your wants list gets mine. write to mike, 35 carisbrooke road, southsea, hants po48rg england.

WHOEVER BOOTED THE OPERATION IVY "Unreleased Engery" cd, please send Mark & I a copy each. Radley c/o MRR.

NASTY PRODUCTIONS IS LOOKING for punk-ska-alternative-hardcore bands to play gigs in the mid-missouri area. If you are interested in setting up gigs, call (314) 348-0119 and ask for Joey Nasty or write: Nasty productions, P.O. Box 2264, Lake Ozark, MO 65049.

SKULLCRUSHER INTERNATIONAL compilation tape from '89. Have a cew copies left. will trade for you demo/7"/whatever. for sale: adverts/no time 7" (no pic.)$6; x ray spex/ identity 7" (no pic) $6; england '77 retrozine $5 (few copies). Ian Blaynew, 6 Featherbank Mount, Horsforth, Leeds LS184QL England.

OUT NOW! ANTI-FLAG "Kill! Kill! Kill!" Four song 7" EP Rocking Punk that is a new take on the '77 thing. Four bucks, cash only to: Anti-Flag, PO Box 71266, Pittsburgh, PA 15213 USA—Overseas orders add two dollars—US funds only—US tour this summer.

JOIN THE OFFICIAL DAS KLOWN Fan Club Now! For info on tour dates, t-shirts, and other merchandise, send a loose stamp to Club Klown, PO Box 7344, Long Beach, CA 90807.

WANTED: VIDEOS, RECORDS, ETC. by: Bauhause, DKs, Minor Threat, Jane's Addiction, Freeze, Exploited, Government Issue, NoFX, operation ivy, 999, Face to Face, Commonwealth, Fastbacks, Car Crash, Legal Weapon, Misfits, Descendents, All, 411, Monkees. Also want pen pals who are stuck in the middle of nowhere like myself. Nick Zinn, 2320 41st St, Two Rivers, WI 54241.

THE MUDSHARKS are looking for high energy singing guitar player or horn player. All original, into Operation Ivy, 2-Tone, punk, jazz, and 3rd wave ska. Tour far west and have indie distribution. Call Rich at (800)854-0436 (D), (702)329-7878 (E).

VIDEOS! Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down By Law, Gorilla Biscuits, Instead, Jawbreaker, Judge, Leeway, Madball, Minor Threat, Murphys Law, OpIvy, Indecision, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, Youth Brigade, YOT + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS! Top quality! Alice Donut, Biohazard, Buzzoven, Chaos UK, Conflict, Brutal Juice, Dirt, Disrupt, Exploited, Fear Factory, Fugazi, Helmet, Jesus Lizard, Jon Spencer, Lagwagon, Marilyn Manson, Mummies, Nofx, NBT, Pennywise, Pink Lincolns, Primus, Queers, Quicksand, Replacements, Sugar, Rancid, Rorshack, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Samiam, Ween, + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

VIDEOS! Top quality! Babyland, Boredoms, Cop Shoot Cop, Current93, Death In June, Dead Can Dance, Dieform, Neubauten, Godflesh, CCCC, Gunclub, Hawkwind, J Spencer, KMFDM, Klinik, Merzbow, Ministry, NIN, Cave, Pain Teens, ClockDVA, Pigface, Psychic TV, Residents, Skinny Puppy, Stereolab, Swans, Test Dept., Whitehouse, Wiseblood, Velvet UG, Zorn! list $1 DeMattia 8 Haddon Rd Hewitt, NJ 07421 (201) 8534420

VIDEOS! Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Free Kitten, Friggs, Royal trux, Girlschool, Hole, Huggybear, Karen Black, Suckdog, L7, Lunachicks, Lush, Lydia Lunch, Muffs, Nymphs, Pandoras, Patti Smith, Runaways, Shonen Knife, Trashwomen, Supersnazz, Tiger Trap, Velocity Girl, Voodoo Queens, Woodpussy, +more list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420 .

MAXIMUMROCKNROLL classifieds

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

BAND SHIRTS FROM HELL! Over 600 bands in stock from obscure Indies to aargh, I hate to admit it, corporate shits! lowest prices anywhere! Fast Service! Send 2 stamps (or 2 IRC's) for amazing 20 page catalog to Rockshirts, 346 North Queen Street, Lancaster PA 17603

TOYS WANTED. Space toys like Star Wars and Battlestar Galactica, Superhero 8" Megos, Batman etc. I'm also looking for the older tall GI Joes.Buy or trade (I have 4 page record list). Rob Cleveland, 1705 Gateway, Middleton, WI 53562

PRO-ABORTION, DRUG, anti-religon, anti-union and white trash t-shirts. Send 32 cent stamp for a free catalog to Rhubarb t-shirts, PO Box 30326, Phila, PA 19103. The only thing better than speaking your mind is wearing it and sometimes it's nice to offend.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog. Lions Mark Ind., Box 1753, Iowa City IA 52240.

BONDAGE, S-M, SPIKED LEATHER belts, collars, wristbands, and restraint systems. Punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware. Guaranteed highest quality at low prices. Custom orders also made. Send one G stamp for catalog to: B. Leather, 3217 Wilmington Pk. #19 Kettering, OH 45429.

AGENTS OF MISFORTUNE: #4 out now. 1-5 are $1 ppd. Bands/zines send good material in for review. 1-3 have interviews with Detonators, Brainstorm, Rickets, Landfill, etc. No ripoffs. Starved and Delirious 7" $3 ppd. Old style hardcore with female vox. Looking for record traders. Please send all mail and material to 16409 SE Division, Ste. 216-138, Portland, OR 97236-1931.

THIS IS SKA; Moon Ska is America's #1 source for Ska music and merchandise (we've been doing it since 1983, baby). For catalog and newsletter, send a SASE to: Moon Ska, POBox 1412, New York, NY 10276

TENTH ANNIVERSARY ISSUE #910. Famous Hardcore of Punkland. Econochrist, Born Against, Black Flag, Defiance, Daltonic, Teen Generate, One Ton Shot Gun, Apocalypse Hoboken, Columns by John, Bill, Becky. Over 60 reviews. 58 copied pages. $3.00 each postpaid USA/Canada. (outside USA/Canada add $3.00 airmail). Craig Hill, POB 987, San Carlos, CA 94070. Concealed cash USA dollars only.

PRISONER: 30 years young, non-conformist extremist into underground, hardcore, oi!, punk scene since '79. Need corresponcence badly. Into tattoos, body piercings, drugs, testing limits, intellectual conversations, pride, self respect, creativity, individuality, unusual seductive sensual sexuality, freedom of expression, thoughts, appearance, believe true wealth is knowledge, experience and self understanding. Tim Stone#289450-H3E, 5900 B1S Rd., Lancaster, OH 43130.

"STILL STRAIGHTEDGE" t-shirts $8ppd. Black on white quality shirts. Send money order to Cleetus, 8412 Leo Ct., Ft. Worth, TX 76116-1401.

ASSHOLES, if you're going to put a classified in this section then write back when I fucking write you losers! I could "name drop" but some of you fucks are reading this right now! "Subterranian" sucks! Should it really take three months for a fucking catalog? Someone cool please write me: Jack Labelle, PO Box 4128, Santa Clara, CA 95056. I need the Subhumans demo's or any good sounding live audios!

SKA/XXX newsletter. Send $1 for issue. Send me anything. Photos, stories, 'zines, catalogs, stuff about yourself, anything. If you want anything printed in my newsletter, send it and I'll give you a free issue. Please no racist or sexist related articles for print. Peter, 1900 Johnson Rd., Norristown, PA 19401.

WANTED: DEVIANT SEX!!! I'm researching a possible publication detailing the seedy world of various types of unacceptable sexual practices and I need information. Articles, interviews, books, documentaries, contacts and anything that might help me out, on snuff and rape films, kiddie porn, golden showers and brown dumplings, amputees, freak shows, necrophiliacs, bestiality and other perversions. Discretion and common sense advised. Send lists or items to: RJS/ 544 Braxton Blvd/ Fayetteville, NC 28311

MISFITS FIEND CLUB- seeking interviews, stickers, flyers, etc. Seeking also Cough Cool/ She 7", Who killed Marilyn?/ Spook City 7". Cash or trade. Also stock tons of Misfits stuff. Send $1 for list or send 4 stamps and want list. We also stock Samhain and Danzig recordings, seeking also anything from The Undead. For info write to MFC/ 706 Uranium Dr/ Rio Rancho, NM 87124

FUCK THE IRS. We the people are publishers of "Vultures In Eagle's Clothing" that teaches the proper legal procedures others have used to permanently stop paying income taxes! Permanently stop employers from withholding payroll taxes! Lawfully apply for a refund for 100% of the past three years! David Khuu, 2016 Heather Dr. Monterey Park, Ca 91755

SPOOKY POOP ZINE, a Pennsylvania punk zine is looking for distributors large and small. We have reviews, news, interviews, and info! Send $1 for an issue. Subscribers are cool too. 929 Overlook Rd., Whitehall, PA 18052. Going on three years!

JAPAN: 20 yo. studying in Osaka come September looking for scene contacts/friends. Into HC, grind, ska, jazz, avante etc. Also, information on vegan Japanese food and where to get it would be really helpful. Much thanks, Dan Goldberg, 8500 Widener Rd., Wyndmoor, PA 19038, USA or DMST15+@pitt.edu.

WANTED YOUR WEIRD SHIT! Strange art, photos, poems, letters, zines. Nude photos of mom? Send'em. Bizarre stuff. Plus pierced and tatooed parts. Big Juicy parts, scarred, dismembered parts. Pictures of your bad self, refund postage on any good photos. Zine needs it bad. Therians Knee, PO Box 229, Stony Brook, NY 11790.

LOOKING FOR VIDEO JUNKIES: Want odd videos, foreign, cult films, Japanimation, amatuer films, misc. (no music, shows, bands.) Send lists and tapes to: Therians Knee, PO Box 229, Stony Brook, NY 11790.

NOUGHTS AND CROSSES #1 A written scream of frustration. A perspective on the human experience as seen thru the hyper-sensitive and overy emotional me. $1 ppd. PO Box 2704, Orlando, FL 32802-2704.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

MANGLER #1 OUT NOW. Interviews with Sheer Terror, Starkweather, Madball, and Lime Cell. This is the real shit punk! Just $2.00 ppd (USA) cash! Send stuff for review. Oi punk, hardcore welcome. Trades welcome. Mangler, P.O. Box 721, Frazer, PA, 19355

ATTENTION HEDONISTS!!: The Hedonic Congregation of Sexual Ecstasy wants you! If you're a free spirit, unhindered by modern puritanical limitations and believe that divine spirituality can be achieved through raw carnal pleasures, than you should contact us today! For complete details, send a nude photo (or $1.00) and SASE to: HCSE, Box 1502-B, Edgelawn Circle, Richmond, Va. 23231-3851

WANNA WRITE? 19 year old overbored girl into Nirvana, hole, L7, Zeppelin, Sex Pistols, etc. Needs some mail, whatever you can send is alright, no sexist, homophobic, racist shit wanted. Will answer. Norma Breton, 19 Cda. 8a de Nogal 15-101, Col. Sta. Ma LaRibera 06400, Mexico D.f.

CINDER, Your Hair Is The Greatest! Jeffery Bischoff we still love ya babe! I'd be up in S.F. with you right now buy my ma is a bitch! Love all of you lots. Your life time friend - Gonzo

HEY ALL, YOU KIDS OUT THERE. I'm a 21 yr. old U.C.L.A. student starting a punk rock graffiti magazine. Send all your graffiti bombing flicks as well as punk rock flicks, etc. (demos ok). Distribution will include the U.S.A., Canada, and possibly Europe. If we use your stuff we will send you $10 and a complimentary issue. write: Steve Gibson 11832 Kiowa Ave. #9 Los Angeles, CA 90049, U.S.A.

BOYS AND GIRLS, Soul Reflection #2 is out. Interviews with Snapcase, Chisel, Engine Kid and Hard College $2.00 ppd. Also #1 still available, with Ian Mackaye and the Goats. $2.00 ppd. Bands send us tapes, records, CD's for review. Craig 28 S. Water St. Apt C11, Womelsdorf, PA 19567

FUZZY DICE zine looking for rockabilly, psychobilly, garage, surf, and weird blues music to review. Send CDs or cassettes to (no vinyl, please) with all pertinent band info/ price to Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260. Will review zines of all types, too. Sending material doesn't guarantee a review. First issue now available for $2.00.

GOTHIC PHOTOS NEEDED! Any and all photos of gothic girls, guys, architecture, etc. wanted. Photos will go in a big-ass Gothic coffee table book with your name on it. Those used will get a free book! Send to D.C. Voodoo, 4121 Wilshire Blvd., #310, LA, CA 90010.

DEAD GIRL + JONNEY Gasoline need sick stuff pictures (naked or not) of dead, living, mutilated, sex gay or straight. Let's just say anything sick, twisted that our mother don't want us to see or read! Anything. No dead things, our freezers full. Cool stuff back unless we die: RR #4 Bx 5490 Farmington, ME 04938. Depressed Boy pisses on Rat Babies

MAXIMUMROCKNROLL classifieds

POLYSTYRENE! (KMS=feminist punk) send pictures, ideas, poetry, stories, money, stamps...(we'll be your best friend) to: KMS, c/o Barbara C., PO Box 1512, Wendell, NC 27591-1512, USA.

KALAL, if you are out there please write to me. I own one of your paintings and would like to speak with you in regards of obtaining another. Thanks, K.D., 1043 E. Broadway #F, Long Beach, CA 90802.

SHITTY ZINE- I am starting a zine based on record reviews (send any punk, ska, or hardcore, on any format) with some ads and classifieds. Ads are $5 (1/2 page only) and classifieds are $1. Send $1 or two stamps and I will send you #1 when it is done. Contributions get a free copy. Distributors get in touch. Everything goes to Jim, 1115 Fuller Street, Cincinnati, OH 45202-1714.

FREE WEAPONS! Send S.A.S.E. to: The 0pen Eye, P.O.B. 1602, Eugene, OR 97440. Put same fucking stamps on it; these things can be heavy. Smash this fucking fucked up system. Go vegan. Enjoy shoplifting and steal stuff frcm work.

DOWN TO THE BOTTOM we go.i want to makemore friends.i like writing poetry, creating music and flndlng I'm not one of few like me. send letters and poetry: ben jacobs 4914 Bahama rd. Rougemont NC 27572 and rich, you left your big smelly undies in my bed, again. and hello narcoleptic nick.

HEY YOU!!! 18 y.o. freak looking for someone to correspond with. I'm interested in music, youth culture, and other stuff. Favorite bands include Nirvana, Hole, Nine Inch Nails, Bad Religion, Rancid, and KMFDM. I live in a small town and there's nothing to do. all replies answered. Chris 308 B Adams Ave., Evansville, IN 47713

WHO WANTS TO come to Berlin? We'd like to go to New York City! We have sleep-accommodations in the center of Berlin. Do you have a place in N.Y.C. where we could stay for one month, perferably October. We are a punk, an artist and a beautiful woman. Contact: Andre Henze, Marienburger Str. 8, 10405 Berlin, Germany

VEGAN GIRL, abandoned in Indiana, would kill for mail from anywhere. If you live in or around Indianapolis, send me your number so I can reach out and touch. Write fast: Vegan Girl, PO Box 3143, Carmel, IN 46032..

I WANT YOUR old HC shirts! Soul Side, Underdog, Ignition, Token Entry, Citizens Arrest, Side By Side, G.B., SOIA, Breakdown, G.I., Hogan's Heroes, In Your Face, and many more, write me Brendan, 2022 Durand Dr., Reston, VA 22091.

DO YOU KNOW THE TASTE of blood? Are you isolated from others in your love of the night? Vampires, Goths, and Children of the night, please write. Rob/ 821 Lafayette, Apt F, St. Louis, MO 63104. Blesses Be.

STAR WARS HOLIDAY special hard to find video features and animated Bobafett story and a Wookie live action story $14 ppd. add $3 for foreign orders. Send cash or M.O. to Carmen Sarlo, 116 Trent Rd. Turnersville, NJ 08012

PATCHES! Pink Lincolns, Schwartzeneggar, Scrog. Send .50¢ and 1 stamp to: Bobby, PO Box 291672, Tampa, FL 33687.

ECLECTIC GROOVE has just finished a funfilled catalog with lots of cheap amusing things! Real Japanese incense and burners, interpreted astrology charts, lotions, tarot decks and books, handmade leather products, jewelry and more! Send $1 (credited with purchase) or send SASE! It's worth it! Eclectic Groove POBox 12105 Berkeley, CA 94712.

STU: WE'RE LOOKING FOR two guyd we met in Berkeley on Telegraph Ave. in March. Probably headed to Portland. Their names are Zach Jewell (nickname Stu) and MIke. Any info, contact us. Jen and Tania: 22 Cratetown Rd., Lebanon, NJ 08833

EUROPE IS WHERE I'll be in August. I'll be going to Berlin, Torino, Barcelona, Munich, Vienna, Prague, Lyon, London and wherever else I feel like going. Be kind to a stranger. Let me know what there is to do in your city besides drinking. I'm into Op Ivy, hiking, The Clash, food, Shleprock, beaches and SLF. Steve/ 3511 Swan Trail/ Rockford, IL 61103

I'M PUTTING A COMPILATION together, and I need 200 songs! 200 songs, 90 minutes, 1 insane tape! Send your short attention spanned punk/HC/thrash/noise/grind/etc. songs to: Pilar to Peon, 1508 Third St., Duarte, CA 91010-1815.

SEND A PHOTOBOOTH picture of yourself along with 1-20 words of your choice. Anything you want to say. Photobooth pictures only. (B/W) is a plus. This is a project which you will receive. Do it. Hoy-Boy, POB 2000, Peter Stuyvesant Station, New York, NY 10009-2000. Fuck you Mutt.

HELP... unless I act fast, my roommates are going to kidnap me and take me to Portland on August 28th. I'm 23, I drink and I smoke, and I'm too punk for Lalapalooza. I need info on Portland and the east coast. Hurry! Melissa, 4926 N. College Ave., Indpls, IN 46205.

PUNK/SKA/sXe freaking looking for some decent folks to write to. Like: Pussy Galore, Jon Spencer, Skankin' Pickle, The Frumpies, etc. I'm a 16 year old female into politics, bisexuals, and anything kinky. No phonies or pricks. If interested write me at: Jo/ 7506 Farmington Way/ Madison, WI 53717.

DEBACLE RECORDS!—Send S.A.S.E. or one dollar to get the new catalog of Debacle Records. Debacle is a distributor of underground punk, ska, oi!...etc. With Debacle you can order tapes for a low price. $3.50 ppd. in the U.S. Debacle Records, 120 So. San Fernando Blvd. #299, Burbank, CA 91502, USA.

PHILADELPHIA? 20 something, couple and cat looking to relocate to Philadelphia. We realize it is cheesy to write this ad but we are interested in meeting some punk and hardcore folks to show us the town, squats and to drink/hangout with. We should be visiting Philadelphia sometime after spiderland/punkfest (mid-July). Write to Merry and Ethan, POB 990704, Boston, MA 02199-0704.

I'M A 17 YEAR old guy looking for some kids my age to send creative writing, clip art, poetry, etc. for a 'zine. I'm also looking for some pen-chums. Matt, 162 Cornell Ave., Berkeley Hts., NJ 07922.

DOY RALPH new full size format. #7 out now. Interviews with Tilt and Scooby Don't. A bid Darth Vader bio by Bill Morrissete. Plus lotsa other fine crap. Doy Ralph. PO Box 101, Cottage Grove, MN 55016. Video traders get in touch.

DOES ANYONE know where/ how to get old Night Flight episodes? Write: Carin Luhrs, 95 Main St. #3, Keene NH 03431.

BASS FOR $1. Having a contest for my old Arbor bass in good condition, perfect for starting out. Send a dollar and 50 words or less why you want it. Winner will be posted in issue after the next one. Guitar will be sent to home, deadline October 1st. Christian, PO Box 157, West Sayville, NY 11796.

THE ART POSTER everyone is talking about!! The Dildorama poster. Spectacular RetroFuture full color. Twelve Hilarious Dioramas. Featuring Mr. Johnson. 18" x 24" suitable for framing. Send $13.95 to STET, POB 5366 Gainesville FL 32602.

BORED IN NJ. Need nice people to write so don't wind up hating every person in the world. Sick of assholes saying shit. I like BK, H2B, Tori Amos, Janis Joplin, Queers, basically everything. I love letters and pictures, send anything. I love letters and pictures, send anything. Jenny, 8 Collins Ave., Pt. Monmouth, NJ 07758. Hate homophobic, conceited jerks!

TOYS 'R US KID - 16 year old - looking for a few good pen pals. (Any age) response guaranteed! Into anything and everything. Interested in learning about different people and lifestyles. Hurry, offer ends soon! Meghan, 7208 E. 90th Place, Tulsa, OK 74133.

GERMAN HARDCORE FREAK (male) is moving to El Paso, TX in July '95. Seeking for contact & friendship with people with similar interests (age: 20 and older). I'm 25, interests are: hardcore (all styles), motorcycles, sports, party, a good time. (no drugs) Write to: Dirk Meyer, Drosselgasse 1a, 33034 Gehrden, Germany.

PISS OFF! Write to Bo-Bo and Squeeder. We're two 15 y/o guys who love punk (Operation Ivy, Rancid, Screeching Weasel, others), girls, skating, having fun. Bobo-purple hair blue eyes. Squeeder - black hair, blue eyes. 6690 S.W. 160th, Beaverton, OR 97007.

16 Y/O FEMALE would like people from anywhere (especially the East Bay Area) for correspondence. Into: Sham 69, Subhumans, Discharge, Operation Ivy, Rancid, Neurosis, Spitboy, G.B., Econochrist, Agnostic Front... Send me anything: Michelle, 7657 Adkins Way/ San Diego, CA/ 92126.

IF YOU HAVE enough fucking time to read MRR from cover to cover, then you have enough time to write to me. Ready to move, need info and possible places to move into. Maybe your house. Write me or fuck off. Melissa, 4926 N. College Ave., Indpls, IN 46205.

NEW HAMPSHIRE COUPLE in 20's going to France, Germany, Poland in August. Need help on places to stay and go. Write: Carin Luhrs/Chris Reardon, 95 Main St. Apt. #3, Keene NH 03431.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 Radio Shack parts for under $13! Easy 7 step instructions anyone can do. Fast service you will receive in two weeks guaranteed! Send well concealed cash or MO for $10 payable to Ed Duckfield, PO Box 157, West Sayville, NY 11796.

MAXIMUMROCKNROLL classifieds

I'M STARTING A ZINE. I need any art, interviews, anything. Any bands, labels, zines: send CD's, vinyl, cassettes, zines, for review. Ad rates: 1/6 of page, $10; 1/4 of page, $20; 1/3 of page, $25, 1/2 page, $30; full page, $40. 50% off of ads to bands, labels, zines who send stuff to review. Kyle/ POB 116/ Freeport, MN 56331.

RIOT GRRRLS! I need yr help with a project I'm doing about women and Christianity. Write me about yr personal experiences and views on women in Christianity. Include info about yrself. You may remain anonymous. E-mail Alison at: neum//28@maroon.tc.umn.edu or write: P.O.Box 14047, Minneapolis, MN 55414-0047

BLOOD BOOK ISSUE #3 Out now! This issue comes with a ltd. edition Integrity "tribute to Septic Death" 7"ep, interviews with Ringworm, Project X, Pushead, and O.L.C.! Supplies are limited. Send $3.50(U.S. ppd) or $5.50(world ppd) payable to: Lisa McLimans/p.o.b. 770213/Lakewood, OH. 44107 U.S.A.

HI KIDS - I'M VISITING the SF/Berkeley area in the summer. Write and tell me where all the cool stuff is - records, food, etc. Write me please: Anna, P.O. Box 15, Laurel, Maryland 20725-0015. I'd be eternally grateful...

I DON'T CARE ABOUT HISTORY.....cause that's not where I wanna be. I just want some cool pen pals, from NYC(+area). Write! Jami Dakota, 10731 Roosevelt Way NE #(A)6, Seattle, WA(sucks), 98125

TWO PUNK ROCK HOTTIE GIRLS hope to be in the Minneapolis area soon. Want to meet some people before hand to hang out with and possible shack with. No sexist, racists, psychos, etc. Write us: The Gurlz, 2514 Holmes Apt. 1N, Kansas City, MO 64108 P.S. Even if you're not in the Minneapolis area, write anyway!

WASH D.C. - 17 Y.O. GIRL, Drug free. Just moved outside D.C. from CO. Looking for open minded, involved, intelligent people w/ similar interests/ideas. I love traveling, conversation & shows. Musically - 108, Spitboy, Snapcase, Neurosis, & Sick of it All. Even hip-hop. Please contact me! I need cool people to hang out with! Courtney Kelly (703)591-5542, 3207 J. Arrowhead Cir., Fairfax, VA. 22030

TWO PUNKS VISITING New York in September, looking for people to meet and info on cheap places to sleep, eat, etc. will return favor if you visit U.K. Please write to Fraser/9 Chase Close/ Stanion/ Northhants/ NN14 1DA/ England

GET YOUR OWN BAG! Hector's Bag of Fish #3 out now. Interviews with Gas Huffer, Downset, K-Pants, and Cobblestone. This fine zine can be yours for merely $1.00 and a stamp. HBOF, 16783 NW Greenhoot Rd., Yamhill, OR 97148.

I AM GOING TO NYC in August. If you can suggest some places where I can find shows and other things, it would be rather nice. If you have some space where I can stay for some days, if not you can bombard me with your suggestions. Aida, 13319 SW 9 Terrace, Miami, FL 33184.

16 Y/O PUNK GIRL looking for correspondence with punks of all ages and gender. Into Oi and ska too. Will reply to all. Karena, 317 Nancy Way, La Canada, CA 91011.

LOOKING FOR ANY type of merchandise dealing with ciders (usually from England). To purchase or trade for records. Please write to Greg Yarpe, Post Office Box 6183, Broadview, IL 60153.

GERMAN MALE is looking for female American/Japanese/elsewhere penpals. Any mail appreciated. No matter what stuff you are into, just get in touch now. Quick reply guaranteed. Letters, pictures, etc. to Sleate Hofmann, Schwabacher Street 136, 90763 Fuerth, West Germany.

15 YEAR OLD PUNK AS FUK. Enjoys cider, DK's, The Queers, Oi!, Fossil Fuel, The Pist, Blanks 77, The Partisans, Filth, Crass, being retarded, & Andre the Giant. Also fond of the Wu-Tang clan. Looking for used bondage wear (belts, pants, bracelets, etc.). Tape traders send lists. I have 18 pages of all my music. Send pictures, stickers, zines, etc. All cool punx & skins, write! Noah Lyon/67 Barclay Rd./ Clintondale/ New York/ 12515 Jesus Crap = Punk Rock!!

CHEAP SHOT mail order carries zines, music, posters, t-shirts, literature, etc. Will carry your products too if you're willing to work on consignment or have low prices. Ran by an honest guy. You won't get fucked. Send samples and working items. Send stamp for first catalog. Cheap Shot POB 2031, Wylie, TX 75098.

HEY MINNEAPOLIS straightedge! I am moving to the cities in September 95 and I would like to get to know some people involves with the straightedge scene. Please write. Thanks: Peter, 5511 West Sunnyside Drive, Mequon, WI 53092.

HEY NAOMI, formally of Milwaukee and other places. Where have you gone? My last package got returned. Where are you? All You Can Eat were great. My address now is 2/23 Northwood St./ Camperdown 2050/ N.S.W. Australia/ Mark Porter. Please write back or call 395-3020(w).

LESLIE PIERSON, Leslie Pierson where are you? Formerly of Kansas, Virginia, & Pos. Japan. Do you know where she is? I still love you. Please contact me. Mark Porter/ 51 Ainsworth St./ Lillyfield/ N.S.W. Australia. Or call 395-3020.

MY ALLEYWAY OF TERROR glistens with despair. Complicated, complex punk female. Intelligent, highly aware, kind, very emotional. Into: tea, buses, Joy Division, broken glass, nice people w/ problems, crying, liberty spikes, roses and alcohol. Need to travel. Anywhere, everywhere. Help me escape myself. Write to: R.S./ 1527 Spruce St. #32/ 19102.

LOOKING FOR CHAIN LETTERS: send 2 dollars for about 30 chain letters, add 1 dollar if outside U.S.A. Cash only. Information ltd., PO Box 173, Oregon, IL 61061

35MM FOR SALE: Send 2 dollars to find out how to get 2 rolls of 35mm film for free. Cash only, USA only. Information ltd., P O Box 173, Oregon, IL 61061

TENTH ANNIVERSARY ISSUE #910 Famous Hardcore Of Punkland: Econochrist, Born Against, Black Flag, Defiance, Daltonic, Teengenerate, Oneton Shot Gun, Apocalypse Hoboken, columns by John, Bill, Becky. Over 60 reviews. 58 copied pages. $3 each ppd. USA/Canada (outside USA/Canada add $3 Airmail). Craig Hill, POB 987, San Carlos, CA 94070. Concealed cash USA dollars only.

I'M ALREADY DEAD. All I need is more nails for the coffin. Kiss me deadly, yummy, yummy. Tomorrow was simply enchanting. BF, PO Box 42822, Tuscon, AZ 85733.

T-SHIRTS FOR SALE! Everything from Brotherhood to Stereolab. Rare, old straightedge to budget bargain shirts. All shirts under $15. Send a SASE for list. Send record lists too - I'll trade, maybe. Mike, 16 Willow St., Bayonne, NJ 07002.

PALE HORSE PRODUCTIONS - Offers the kind of products that your mother warned you about!!! The John Wayne Gacy autobiography! Manson model kits! Rare music by Radio Werewolf, Manson, Koresh, Anton LaVey, NON, Current 93, and countless other! Revisionist, occult, conspiracy, criminal and satanic books! For our huge catalog, send $3.00 (refundable with your first order) to: Pale Horse/ P.O. Box 435/ Spring Lake/ NC/ 28390-0435

DON'T ANY PUNX LIVE IN MANITOBA? Lonely 14 year old chick tired of small towns. Likes: Red Fisher, NoFX, Blanks 77, bondage, laughing. Hates: being sad, people who can't keep their mouths shut, small towns. Call or write to: Ellen/ P.O. Box 163/ Notre-Dame/ MB/ RO6 1MO/ (204) 248-2170. No racists please.

WANTED: CHUCK BERRY XXX VIDEO. Radio Werewolf and NON items. Book: "Vote!" by Hoffman, Rubin, & Sanders. "Manson" documentary promotional items. "Legion of Charlies" comic book. "Gilligan's Island" collectables. Bill Ward "Ward One: Along the Way" CD + bootlegs. Black Sabbath "Seventh Star" posters/t-shirts/ tour programs/etc. And bootlegs with Glenn Hughes, Ray Gillen or Jeff Fenhold on vocals + "No Stranger To Love" 12 inch. To: RJS/ 544 Braxton Blvd./ Fayetteville/ NC/ 28311.

SHIRTS: THEY ARE ALL IN GOOD shape, but too big for me (xl). Queers $6, Dance Hall Crashers $6, Eyehategod $8, Smurf Crisis $6, J Church $6, Bad Religion (93 tour) $6, Rorschach $6, Tit Wrench $6, Murphy's Law $5. Need Cringer, Slint, Squirrel Bait, Snuff shirts. Noah Gordon/ POBox 408/ Boston/ MA/ 02102-0408

I LOVE YOU! I also live in a sucky little loser town in NH. Please write to me. I'm fuckin' bored! L7, Sex Pistols, The Clash, and various others rock. Write to: Boo/ 46 Castle Hill Rd./ Pelham/ NH/ 03076

FREE ZINE! Just send a sase or 50 cents to cover postage. Michael Baker/ B Co. 47 FSB unit 23728/ Box 433/ APO AE 09034

NEW JERSEY PUNKS! I am moving to Jersey after the summer and I don't know shit. Write me so I'm not fucked. Thanks. John Chemicals/ 1356 Marlowe #2/ Lakewood/ OH/ 44116

FREE BEER!!! Now that I got your attention read this. Me & my girlfriend will move in Switzerland for few years in about 2 months & we're looking for cool people to hang out with down there & in the surrounding countries, like France, Italia, Spain, Portugal, Austria, & more...because we'll have time to travel all around. So if anyone of you can help us with some address & info (squatting info, places to go, people to meet...) in this part of the world we'll appreciate it! Few words about us now, we're into good cheap beer & wine, political shit, crusty punk chaos bands & we both speak French & English. Yves & Esther/ 5352 Parc Ave. Apt. 55/ Montreal/ PQ/ H2V 4G8/ Canada. No racist bullshit.

Neurotic Mail

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Young Arnie 1, 2
minis by Simon $1.00ea

Coffee No Girl 2
Carolyn's rad zine of love, revolution, and akward moments. Big $1.50

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Cometbus 30 Bekeley (limited stock) $1.50
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Delete the Elite
Punk/rap CD w/Chumbawumba, MDC, lots more. Plus poster, sticker, insert. $13.00

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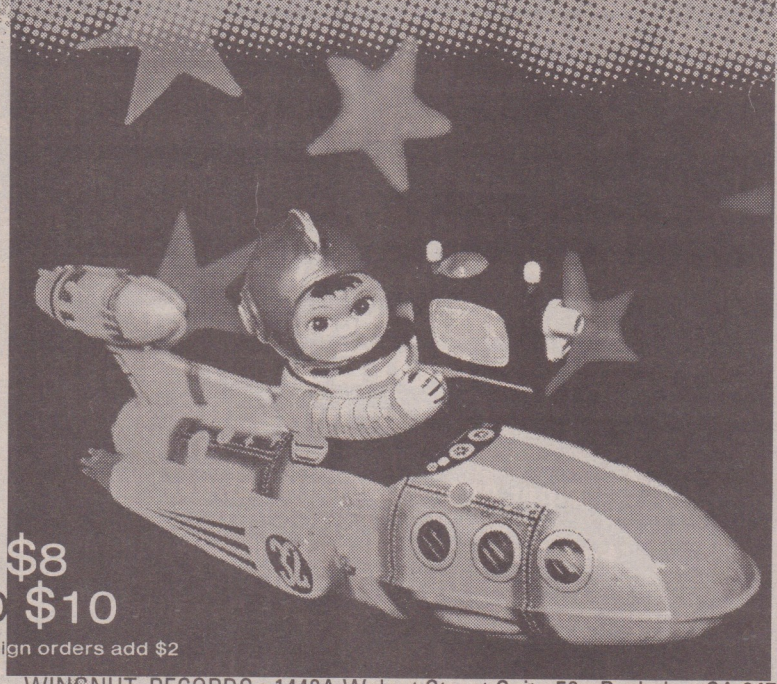

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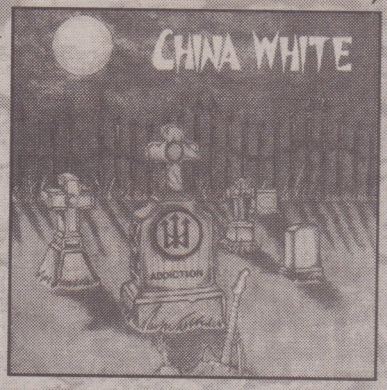

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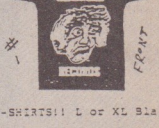

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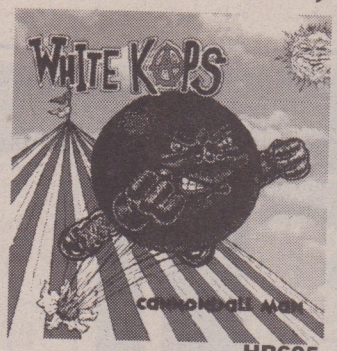

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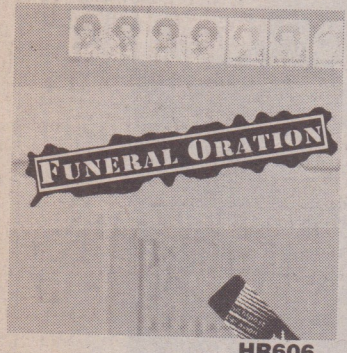

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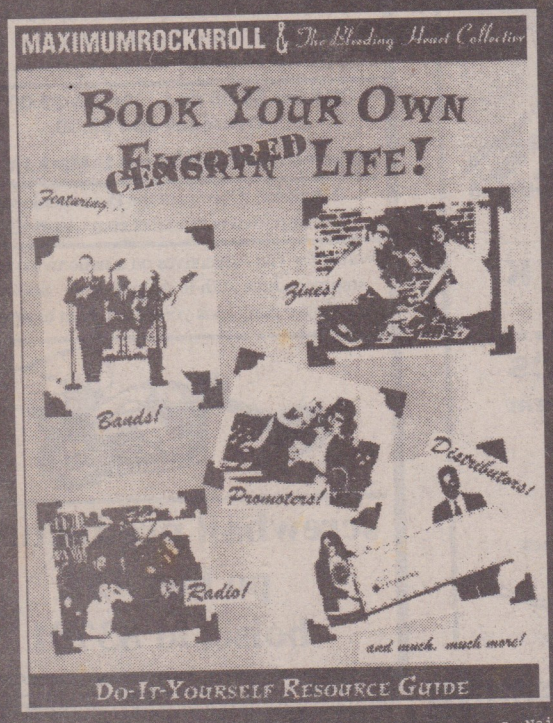

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